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FRANCES OLNEY.

MIRROR INTERVIEWS.



Francis Wilson.

Francis Wilson in his professional capacity is the result of comic evolution. There's no royal road to stellar eminence, as the following interview will set forth. In response to my request for an epitomized autobiography and his views on stage matters in general, Mr. Wilson said:

"Everything must have a beginning, I suppose. Ergo, I will state not as a fact of personal recollection but as a fact that has been clearly proved by circumstantial evidence, that I began my musical career in Philadelphia on Feb. 7, 1854. That was the first time I ever used my voice. It was then and there that I gave vent to my first topical song. I acquired such a habit of using my head notes in preference to my lower register that I have had a tendency to slide from first base to falsetto ever since.

"I don't know how I became stage-struck. At the age of ten I was dividing my attention between my school studies and the practice of jig dancing in our cellar. One day I caught out Billy Wright, who was performing in a Philadelphia concert hall. He whisked the 'Blossom of Ole Virginia' for me while I jiggered away as best I could. My efficiency in the art of jiggering secured me an engagement to appear with a musical company in Third Street. I was christened Master Johnny on the playbills, and my first public effort was in the familiar song 'The Virginia Mammy.' I did not realize that I had become a full-fledged professional until I received my earnings on salary-day entirely in pennies. My parents knew nothing of my employment, so I had to devise a means of effecting egress and ingress to my room without the knowledge of any one of the household."

"And were you never found out?"

"Listen to my tale of woe. Despite my precocious, my mother detected streaks of burnt cork on the pillow case. This aroused suspicion. I was watched and detected. Then began a period of punishments, trials and bitter disappointments. True, however, did not cure me of my infatuation, and after a few weeks of exemplary though unmerciful conduct, back I went to Sanford's. I was again found out, and reprimanded, but of no avail. I regret to say that I frequently threw off all the restraints of home, and ran away to join some strolling company. Sometimes my professional absences from home were so prolonged that I was mourned as dead."

"How did you come to form a partnership with Mackin?"

"When I first met James Mackin he was the partner of a man named Sullivan. They were both of them dog-dancers. By this time I was accepting offers of engagement from managers in other cities than Philadelphia, and on meeting Mackin in Indianapolis, we agreed to tour the country as Mackin and Wilson and devote ourselves entirely to minstrelsy. We soon became recognized as capable men, and it was not long before we were called to New York to join Birch, Wambold and Barker's San Francisco Minstrels. After a prolonged engagement in the metropolis we were summoned to San Francisco by Tom Maguire to become members of one of the most notable musical companies ever banded together. After that we joined Arlington, Cotton and Kemble's Minstrels in Chicago. I remained in Chicago for two years, and then returned to New York to play an engagement in Josh Hart's The Two Comedies. Harrigan and Hart being the principal members of the company."

"When did you emerge from negro minstrelsy?"

"I began to have aspirations for legitimate work during my San Francisco engagement, and W. H. Crane gave me the first words of encouragement to persevere in my purpose. Mackin knew of my aspirations, and often decided me both in private and in public for my tentative in looking ahead. I have his verbal strictures with comparative indifference, but once he resorted to his fists to drive the ambition out of my head, and I determined to get even with him. Accordingly, I took boxing lessons in Chicago of Colonel T. H. Monterey, a celebrated teacher of self-defence, and soon demonstrated to my pug-nacious partner that in order to avoid physical discomfort it would be best in future to treat me with courteous consideration. Colonel Monterey also taught me how to use the fella. At his earnest solicitation I entered for the sword contests in the Gilmore Garden games in 1876, and through his careful coaching succeeded in winning the amateur championship of America. I had been urged forward in my vowed practice by the hope that the accomplishment would better fit me for a dramatic career, and my inclinations were all toward tragedy."

"Toward tragedy?"

"Yes, sir, toward tragedy! You know

comedians generally imagine themselves endowed with tragic genius. I had faithfully committed to memory many of the Shakespearean parts, and had also selected my favorite roles in which I felt convinced I would attain success. In 1877, when I was twenty-three years old, I realized that I had no time to lose if I ever hoped to gain that most valuable schooling, a stock theatre experience. I, therefore, made an application to William D. Gemmill, of the Chestnut Street Theatre, Philadelphia, for a position in his company during the following year. I had been making one hundred dollars a week. He offered me fifteen, and I unhesitatingly accepted his offer. In the course of the season I became fencing master to the company. My pupils comprised Charles Bradshaw, the late William E. Sheridan, William J. Ferguson, Frank W. Sanger, and A. H. Cauby, my present manager.

"What line of parts did you act at the Chestnut Street Theatre?"

"I was at first simply a utility man. My first part during the season of 1878-79 was Cool in London Assurance, for which the critics gave me many encouraging words. Some time afterward I acted the small comedy part of Lamp in Wild Oats. William Daly, the stage manager, remarked as I came off the stage: 'Young man, you keep on like that and you'll be playing principal comedy roles next season.' Then, looking me over, he exclaimed, disdainfully, 'The idea of a fellow with such legs and such a nose aspiring to do serious work.' The success of my appearance as Lamp caused me to turn my attention with much determination toward comedy parts, and from that time forth all expectation of success in tragedy was abandoned."

"How long did you remain in the stock at Philadelphia?"

"At the close of the theatre's regular season I accepted an offer from Anne Paley to play the judge in Miss. During the last ten weeks of the tour I impersonated Templeton Fiske in the same piece. The following season I returned to the Chestnut Street Theatre to play second comedy characters. I obtained my release before the expiration of the season to play the Baron, a serio-comic heavy part, in Our Golden. I made somewhat of a hit in the role, and was consequently re-engaged for the ensuing season. Would you like me to tell you of a peculiar experience I had at Eureka, Nev., while playing the Baron in Gill and Mitchell's company?"

"Is it a tale of woe?"

"Well, it might have been. On our visit to Eureka we were the guests at a poor, made-quate little hotel owned and conducted by one of the most raffishly-looking wretches I ever saw. We stopped at that man's house because we couldn't help ourselves. It was Hobson's choice. A chemical analysis of our dinner would have been disheartening. There was only a small audience waiting us at the theatre that night, and this didn't improve our impressions of Eureka. So the next day Gill and I prepared a formal petition to Congress, in which we most earnestly prayed that most august body to wipe Eureka completely off the map of the United States and in its place substitute a red square containing the word 'DANGER!' Of course, our chief reason for this petition was based on the meagre but high-priced hospitality provided at the hotel, though we didn't fail to enumerate all of Eureka's bad spots including the sulphur fumes of the silver-smelting works that convey the impression that the Eureka and Palmdale Railroad has somehow established a close connection with Rockefeller's engine-room. But we were cautious enough after drawing up the paper to arrange that it should not reach the landlady until we had boarded the train. Imagine our horror when we discovered, after reaching the depot, that Mitchell, our manager, was too ill to accompany us and was still lying in his room at the hotel. Mitchell joined us a day later in Salt Lake City, and he said that it cost him frequent and expensive rounds of drinks to preserve his life. He described that landlady as the most blood-thirsty scoundrel he ever encountered, and he declared that another lot of plebeian-like that hounding petition would cause the discharge of Gill and myself without the formality of a two weeks' notice."

"When did you start as an operative comedian?"

"I suppose that I made my start as an operative comedian with the production of *Parade in San Francisco*, although I recall that my Admiral Archer, K. C. B., was not an effort in which I took much pride. However, I began to feel that I could be successful in comic opera, and I continued to lay my plans in that direction. I applied to Colonel John A. McCull, and he engaged me at a salary of one hundred dollars a week. With McCull I appeared as Don Sanchez in *The Queen's Lace Handkerchief*, as Truand in *The Princess of Trebizond*, as Signor in *Prince Arlecchino*, as Ballo in *The Merry War*, as Falstaff in *Falsta*, and as *Proteus* in *Apollonia*. I remained with Colonel McCull for three years. When he retired from the New York Casino, I appeared in the Casino's new company as *Marcellus* in *Xanum*, and later on as *Arminio*, *The Gypsy Baron*, and *Erminio*.

"The part of Cadeaux in *Erminio* was the greatest hit of your career, was it not?"

"My personation of Cadeaux was undoubtedly stamped with public approval. After several years of incessant service with the Casino as Cadeaux, I appeared in Nady, in which I introduced the 'Tale of Woe.' I sang it as a duet with Marie Jensen. The words were written by my friend, Eugene Field, and the dancing interlude was composed by John Braham. The melody proper was supplied by Richard T. Smith."

"What induced you to leave the Casino?"

"During my last season with the Casino company, owing to differences with the management, I made up my mind to leave a comic opera company of my own. So as soon as my contract expired active prepara-

tions were begun for the appearance of my company in the Broadway Theatre in *The Oolah*. The libretto of *The Oolah* was practically rewritten by J. Chasner Goodwin after the first production, and as we thought it too expensive to educate the public up to receiving Leconq's score in its entirety, various hummable melodies were introduced that set the feet of the audience to keeping time. After these changes *The Oolah* ran nearly six months in New York. During the latter part of the season of 1889-90 we appeared in Gilbert and Sullivan's opera, *The Gondoliers*. We accomplished the feat on April 17, 1890, of giving a matinee of *The Gondoliers* at Palmer's Theatre, New York, and then appearing at our regular performance in Philadelphia on the evening of the same day.

"The ensuing season I produced *The Merry Monarch*. After that I appeared in *The Lion Tamer*, and last season was devoted to a revival of *Erminio*. This year my efforts are given to the interpretation of the role of Melissen in *The Devil's Deputy*."

"What does it cost to produce a new comic opera?"

"From \$15,000 to \$25,000. Now, when you consider that the presentation of an opera throughout the season involves business transactions of from half a million to a million dollars, it seems to me that the press ought to devote more serious consideration to the production of new comic operas. We welcome genuine criticisms. It frequently enables us to rectify errors. But wholesale condemnation, because the critic happens to be blind or suffering from dyspepsia, is most discouraging. We devote our patience, time, and best efforts to a new production. Added to this is a large outlay of money. We don't wish to be lauded to the skies, but it is fair to treat a new comic opera under the circumstances in the suppliant and sarcastic manner that seems to be customary with certain disgruntled critics? Don't imagine that I have a personal grievance. The newspaper men say very nice things of me, but I am talking of the superficial notices awarded to comic operas in general."

"Did you ever study singing?"

"Yes, I studied singing with Signor Farini. Of course the audience came to me as a comedian, but I have to do my share of the singing for all that."

"Do you introduce any lines that have not been supplied by the librettist?"

"Oh, yes, indeed! Frequently I feel that there is something lacking in certain lines. Suddenly a new line will come to me in a flash. It's a sort of inspiration. In this way I may say that I endeavor to assist the librettist. Here delivery of the librettist's lines comes within the province of artistic reproduction, but the introduction and invention of new lines certainly comes under the head of original creation. I say this without egotism. It is simply a gift that I happen to possess, and for which I am very thankful. It has enabled me to build up and mould into shape many a score that fell flat on its first production."

"I'm told that you are fond of spending your leisure time in your library at New Rochelle?"

"And so I am. I devote all my leisure time to my home and family. I don't set myself up as an example, but as I don't smoke, or drink, I have no inclination to be a man around town. My family, my books, and my home afford all the recreation I desire. We have great times at New Rochelle. I'm a part owner in the boat called the *Norwin*, in which I often go sailing with my wife and two little girls. We play tennis, and have great prize matches, too. I don't want any city life in mine. I'm as happy as a clam in high water at New Rochelle."

"I omitted to say that the interview took place in Mr. Wilson's dressing-room at Abbey's Theatre. At this point—that is, when Mr. Wilson proclaimed that he was as happy as a clam in high water, he had washed off his make-up and had transformed himself from a Mexican peasant into a civilized American."

Before terminating the interview he told me that he would be glad to have me inspect his collection of autographs at any time I happened to go to New Rochelle.

I wonder how many of those who assemble nightly to laugh at his comedy antics realize what a cultured gentleman and estimable citizen Francis Wilson is in every day life. A. E. B.

AN AMATEUR EVENING.

The Knight of the White Plume, called "a librettist play," was produced at the Opera House, Fargo, N. D., on Sept. 7, by local talent, and secured an immediate success. The play is in three acts, the scene is laid in a garden in Egypt during the reign of Cleopatra, and it was written for the Fargo Musical Culture Club by Mrs. J. W. Morrow, a worthy leader of that city.

The stage settings were elaborate, the costumes handsome, and the incidental music is described as excellent. The performance was the best by amateurs ever witnessed in Fargo. Those who took the parts were Jessie and Florence Miller, Delia de Gruet, Georgia Easton, Francis Fitchie, Mary Harrison, Mae Irons, Sue Ogden, Emma Stewart, Nina Frazer, Lou Pomeroy, W. E. Judil, and Hattie Magill.

FRANCIS GILBY.

The subject of the picture on the first page this week is Francis Gilby, who will star this season as Marietta in H. W. Henry's new musical comedy, *My Uncle*, which is described as "an up-to-date American play by an American author." The role of Marietta is that of a popular actress who after a series of interesting circumstances decides to retire from the stage. The part is said to be particularly adapted to Miss Gilby's capabilities, as it requires the strength to sustain a difficult piece of acting, and a woman of marked charm and energy. Miss Gilby is now in New York organizing her company, and will begin her season early in October.

COMING OF THE TOWN.

Dottie Neville will replace Miss Boston as Catalina in 1892, opening in Boston on Oct. 15. Miss Boston will figure in Mr. Rice's new production.

George Walton, an Australian comedian, will play the detective in *Little Christopher Columbus*.

Gustave Frohman has engaged Henry S. Alward as business manager for his New Day company.

George A. Weller is playing the juvenile lead in *The Danger Signal*.

Trinie Friegman is to star in Carrie W. Colburn's play, *The Little Joker*.

Lida Leigh has returned to the city, having severed her connection with the Patten-Bellows company.

Lee Jarvis has been praised by the Kansas City papers for her work in the character of Bella in *Our Flat*.

Nora Mack, who will play a prominent part in Carrie Turner's *A Coming Woman*, is a graduate of the American Academy of Dramatic Arts. She is also a sister of Miss Turner's husband, John Mack.

The critics of St. Louis have agreed that Robert Downing is the successor of John McCullough.

Lottie Mortimer is playing the widow in *A Trip to Chinatown*.

Earl S. King has severed his connection with Hoyt and McKee.

Clara Hunter has been favorably received in the part of Paddy Blake, a difficult character boy role, in Chauncy Olcott's *An Irish Artist*.

Francis E. Davis is no longer manager of James Young, the tragedian.

A Toy Fair and Exhibition of Notions in "Old Nuremberg" will be reproduced at the Madison Square Theatre during December. The Fair will be under the direction of Frank W. Sanger and H. J. Leslie. In addition to the promenade concerts by a well-known New York band, and intermediate concerts by the Vienna Ladies' Orchestra, there will be a continuous performance, comprising Punch and Judy shows, Marionettes, performing dogs, and various European novelties of interest to children of small and larger growth.

William Allison, formerly a well-known American manager, who for several years has been located in Liverpool, Eng., is now residing in London. He is well known as the husband of Eva Brent.

Kate Ryan, having had an operation performed on one of her eyes, has rejoined Sol Smith Russell.

While appearing in Von Yonson in Jersey City recently, Gus Hecge hurt his wrists so badly that he was incapacitated from playing. His place was taken temporarily by Joseph Davenport.

Henry J. Sapers and Raymon Moore have formed a partnership under the name of the Lyra Publishing Company with offices in the Broadway Theatre Building, New York. They have both made pronounced hits with popular songs of their own composition. Mr. Sapers is the author of "Tarata-boon-de-aye," "Gay Parade," "Somebody Somewhere is Praying for You," "The Telephone Duet," and many other songs. Mr. Moore has won tenuous fame through "Sweet Marie," and has just published a new ballad called "Dear Louise."

Charles E. Fisher, stage manager of The Derby Macrot, was presented by his friends in Philadelphia recently, during the engagement of that company there, with a large basket of flowers bearing the inscription, "Twenty-four years ago." That time has intervened since Mr. Fisher had appeared in Philadelphia, where he was a member of the stock company that included Roland Reed, Louis Harrison, and others now well known. The presentation was acknowledged by a speech, and a banquet followed.

Charles Frohman has secured *A Fatal Card*, a melodrama by J. Haddon Chambers and B. C. Stephenson, in which William Terris and Jessie Millard are playing the leading parts at the Adelphi, London. The first act of the play is laid in Colorado, and the others in England. A character part, played by Henry Carson, has proved to be the strongest in the play.

Louis Haines has closed with Young America, and will go with Chauncy Olcott.

Sherwood Cornell, aged twenty-four, for several years with the Wilson Comedy company, shot himself in the left breast at Woodville, L. I., last Tuesday. The wound is serious, but it is thought that Cornell will recover.

Kellar packed the Broad Street Theatre, Philadelphia, last week Monday night, according to a despatch received from Dudley McAdoo, and his new features of magic were very successful.

It is said that when Mrs. James Brown Potter appears in New York she will produce a version of *Marion de Lorme*, written for her by F. C. Nidling.

Fraser Rae is at work upon a life of Richard Brinsley Sheridan. All the manuscripts and letters in the possession of the family have been placed in his hands, among them being the MS. copy of *The School for Scandal*, containing many corrections in Sheridan's hand.

It is reported that John W. Norton, manager of the Grand Opera House, St. Louis, is engaged to marry Mrs. Nettie Wickes Walker, a young widow who has been studying for the stage in that city.

George H. Walker telegraphed to Tim Brown that Annie Russell opened at San Antonio, Tex., to standing room only, and at Austin and Little Rock she packed the theatres to the doors.

D. W. Truss, manager of Wang, has engaged William T. Parn as advertising agent. Thomas R. Parry is advance agent.

St. James' Hall will be opened with minstrel by Alexander Constant at first night.

NEWS FROM LONDON.

London, Sept. 15, 1904.

Miss Russell's long-expected season at the Lyceum commenced on Saturday last under circumstances which were, in many respects, certainly favorable to the fair singer. Miss Russell has never been in better voice than on this occasion, nor has she ever appeared to greater personal advantage. If The Queen of Brilliants does not eventually prove a success, it will not be through any fading on the part of the gifted artist or her manager. Let the same, rather, fall on the piece itself, which, be it frankly confessed, is mediocre, to put the case mildly.

Nothing more gorgeous has been seen on the light opera stage. It is easily seen that the reports regarding the expenditure on scenery and costumes have not been exaggerated. The great weakness of the piece lies in its "book," which has been furnished by Brandon Thomas from a German foundation. Mr. Thomas is a clever writer, possessed of the gift of humor, as shown in Charley's Aunt. But the putting together of a comic opera libretto is an art in itself, which Mr. Thomas has not yet mastered. Again, the music, by Edward Jakobowski, while being perpetually reminiscent, lacks the highly important element of tunefulness. It is not catching. The popular ear cannot grasp it. It cannot be recalled out of the theatre.

Mr. Abbey could not, one would think, have made a much better choice than Mr. Thomas for his author, or the composer of Ermie for his music. But, author and composer alike are singularly disappointing in this instance. Of course, many a far worse piece than The Queen of Brilliants has been worked up into an enormous success after its first performance. In the course, however, of the six weeks to which Miss Russell's season is limited, there is hardly time for the process to make such headway. It is to be hoped, nevertheless, that the short London season will meet with much prosperity.

Surely, Miss Russell has never had finer surroundings, as far as external adornment is concerned, than on this occasion, and she has never been more ably supported by her fellow artists. Her own share in the opera is very considerable, but I am convinced that she would have created a far finer impression if she had sung more and relied less upon changes of dress whereunto to secure favor. From a singer we expect songs, not the tricks of a quick-change artist. It has been computed by a journalist with a love for details that Miss Russell changes her costume no less than nine times in the course of her performance. I should think that her songs amount to a third of that number. Had the position been reversed, the result would have been more favorable, for, as I have said, Miss Russell has never been in better voice than now. An audience will forgive absence of plot in a "comic opera" which is not comic. But it expects, at least, a reasonable amount of singing and it can dispense with posturing and with "visions." Much time, for instance, is taken up in the second act of this piece with three "visions," in which Miss Russell appears as a silent fisher-girl or the sea-bird, as an equally mute nun, and as a voiceless queen surrounded with golden stars. This kind of thing is all very well in its way, but it is not the kind of work which is expected from a prima donna. Mr. Abbey and Miss Russell have, I fancy, trusted too much to what I have seen termed the "genius" of their stage manager. But they will be well advised if they take the law into their own hands for once and cut out some of the expensive costumes and introduce a few more songs for the chief artist. Miss Russell has been extremely well received by press and public. It will not be her fault if The Queen of Brilliants does not draw. You cannot make bricks without straw.

It is a pleasure to me to be able to chronicle that another American artist, Annie Meyer, has made a distinct success. Miss Meyer proved invaluable to The Queen of Brilliants on the first night. She became a favorite from the first moment that she stepped on the stage. Her bright, good-tempered manner instantly won the audience, and her excellent voice gained her more than one well deserved encore. Her quarrelling duet with Mr. Denny, in the second act, made the chief hit of the piece. Miss Meyer's success is one proof, if proof were needed, that there's plenty of room for talent in London, other than that which is English. Give the London public a good thing and they will recognize it and uphold it no matter what its nationality.

Robert Wilke did not make so good an impression. He was stiff and self-conscious on the first night, and, truth to tell, his voice is not so good as it might be. The rest of the cast is English. Mr. Denny, an admirable comedian, who won his spurs at the Court Theatre and subsequently made a marked hit at the Savoy, has a poor part and but little chance of improving it. The fun of the piece, on the first performance, at any rate, mainly rested on Arthur Williams, whose quaint style was very welcome. It only remains to be added that the business done at the theatre during the early part of the week was good and that Mr. Abbey was so satisfied with the result that he departed for Paris on Wednesday morning, leaving his interests in charge of his trusted lieutenant, C. J. Abad.

There is no need to devote much space to the discussion of The Chinaman, a farcical comedy, in three acts, produced at the Trafalgar Theatre on Thursday night, for the first time in London. The play had previously won the light in the provinces. It will not set the Thames on fire, and it is not likely to reach America. It is composed of very old-fashioned stuff, and it is terribly complicated. I have had some experience in unpeeling the plots of farcical pieces, but I must admit that the story of The Chinaman

is a puzzle. The author, John Trevelyan, takes the chief part in his play, and works hard. So, also, does Frank Wyatt, but their efforts are, I fear, in vain. Edith Kennard makes her first appearance in London since her return from America as a highly-colored circus girl, a character strangely overdrawn. The English idea of American character is, indeed, unlike Mr. Wells's knowledge of London, peculiar and not extensive.

The "first piece" in London, used as a prelude to the main item of the evening, has long been an abomination, and The Electric Spark—an ill-fitting title—which precedes The Chinaman, is no exception to the rule. Good pieces, to play about half-an-hour, are in demand here, but are seldom forthcoming.

Later on, I hope to have something to say on the fee system in London. I will only pause now to remark that it is rather amusing to find that theatres which charge the general public for programmes throw a sop to cerberus by giving the badly-printed document away, "free, gratis, and for nothing," on first-nights. This, I suppose, is to conciliate the gentlemen of the press. It is almost as bad as the "chicken and champagne" theory of other days.

It has not rained in London for—dear me, nearly a fortnight! and the dry, cold weather has had a beneficial effect on the theatres, which are all doing well. The Drury Lane drama, as you know, is to be brought out to-night.

Another event of importance will be the production, on next Friday, at Bristol, of a new play, in one act, by Conan Doyle. Special interest attaches to it from the fact that it will be presented by Henry Irving, who will take the chief character. More of this anon.

In The Foundling, produced at Terre's Theatre, Charles Frohman, who owns the American rights, has not another Charley's Aunt, but he has a successful piece for all that. The new play is honestly termed a farce, although it is in three acts. In the strict sense of the word, the piece is not original. But it is well put together. The Foundling is essentially a workmanlike production. It is the effort of two actors—a calling in which its authors, Lester and Robson, are well known—who have remembered many a funny situation, many a mirth-provoking lot of business, and, be it said, various characters of conventional pattern. The fire-eating major, who is dominated at home by his imperious wife, the elderly spinster, who suffers from the suspicion of an early indiscretion, and the light-hearted young man, who goes through surprising adventures in search of a missing relative, are all as familiar as the Cockney cat and the trustful ingénué. Although, however, the characters and plot of The Foundling are by no means new, the story is put together with much neatness and excellent effect. Its chief fault in construction is that it is a little too complex, especially in the last act where the interest becomes sadly involved. And there are one or two suggestive lines which will have to be cut out or considerably modified for America. Otherwise, there is no possible objection to The Foundling.

Of course, the interpretation of a play of this kind is everything, and Mr. Holloway has wisely cast the new play to good advantage. The most trying part in the piece is that of Dick Pennell, from whom the farce takes its title. The character is admirably sustained—I use the word advisedly—by Sydney Brough, whose energy, no less than his idea of comedy, certainly carried the play to success on the first night. If he had once relaxed his hold of the part, the play would have gone to pieces. The other characters can be cast with comparative ease. Mr. Frohman, however, has the very actor at hand for the character in Percy Lyndal, the only player in America of whom I can think who possesses the vitality for the part.

Charles Cartwright has decided on appearing in New York in January in several new plays now being written for him. He is an actor of great individuality. His strong, incisive, masterful style will find him many fresh admirers among American playgoers.

The dramatic season has made a capital start with two plays which, sooner or later, you are sure to see, and equally sure to welcome. I allude to The New Woman, produced at the Comedy, and to The Fatal Card, brought out at the Adelphi.

The former play contains some of the very best work that Sydney Grundy has done. It also shows that clever author in one of his weaknesses. His first act is by far the most brilliant of all four. It is the most human of them all.

The native on the much discussed "new woman" is at its keenest in the first act, the dialogue of which whips and cuts and scourges with fine effect. But the real backbone of the whole piece is a story which is as old as the proverbial hills. A man of good family marries a country girl of spotless character but of humble origin. The marriage does not turn out well, for the husband, who is ambitious to shine as an author and a man of culture, tires of the girlish affection and boyishness of his wife, and confesses to another woman, who loves him with her head rather than heart, that he has made a mistake, that his wife is "hopeless" and "impossible." This confession is overheard by the wife who falls senseless at the discovery—a situation anticipated by Alfred de Musset. The young wife, recognizing the gulf between her husband and herself, determines to return to her father's house and to live a life of peace in the country. Here she is followed by the husband of the woman who has come between her and her own husband. This person, who has been making love to her, is promptly packed back to his spouse, and the young wife, being also followed into her rustic retreat by her repentant husband, forgives, and resolves to forget, and the curtain descends upon a pretty scene of reconciliation.

This, briefly told, is the story of The New Woman. It may be gathered that the piece depends upon this story and not on its em-

body of satire which, although amusingly clever, is not by any means essential. Grundy is, doubtless, quite right, from a theatrical point of view, in giving his play a "happy ending." Personally, I should have liked him to have been a little less conventional. After such a breach between husband and wife, as he presents, reunion, on the old grounds of love and trust, is not understandable. The woman's faith, so cruelly broken, could not be so easily patched up. And I think Mr. Grundy has made another mistake in not giving an indication, in his earlier scenes of the boyish nature of his heroine, so plentifully displayed after marriage, but entirely hidden before that event. As it is, there is some excuse for the husband's tiring of his light-hearted and empty-headed wife and turning for consolation to the more refined woman who understands his nature and takes an interest in his work and his ambition. Although untrue in these particulars, the play is essentially dramatic, and, whatever may be said against it in these respects, it is certainly highly effective from a theatrical point of view, and that, after all, is the main business of the playwright. The New Woman will suit the new Empire Theatre, and New York audiences will like its clever satire and its sentiment.

In The Fatal Card, the Adelphi has found its greatest hit of recent years. The piece cannot be placed on the same level as The Silver King or The Manxman. It bears, indeed, no comparison to those fine plays, but it is a very excellent melodrama, owing much of its success to ideas already worked out on the stage and, still more, to its admirable interpretation. Its first two acts are decidedly disappointing. They are conventional to a degree and contain no really stirring element. But the last three acts redeem the piece. Each succeeding act is better than the other, the crowning glory of the play being an exceedingly strong conclusion, which embraces a stirring sensation scene.

I am not going to burden you with the details of the plot which turns upon the accusation made against the hero of having murdered his own father. The "fatal card"—should it not be the "fateful card"—is a playing card which has been divided between the hero and the villain at the commencement of the piece, when the life of the latter has been saved, "out West," by the hero. The two halves of the card are a bond of union, and when, in the last act, the villain, who has been deputed to kill the hero, finds that it is to him that he owes his life, he returns life for life, leaving virtue, in the hands of a personification of William Tell's, to marry the girl of his heart.

Hadden Chambers and B. C. Stephen have done their work well, but they owe an unmistakable debt of gratitude to their interpreters. The return of Mr. Terris to his old home brings good fortune with him. Mr. Terris is possessed of perennial youth. He is as interesting, as sympathetic, as energetic, as convincing, as in the best days of The Harbor Lights. He is one of the few actors who bring to the audience a feeling of sincerity. He lives in his part for the time being, and consequently presents you with a living, flesh and blood character, not a mere theatrical puppet. There could not be a better hero of modern melodrama.

The play also has valuable assistance in the acting of Murray Carson and W. L. Abington, who, as the villains, hold the piece wedged together in many important and daring scenes. The comedy falls almost entirely to Harry Nicholls, whose mirth-borne and long experience stand him in good stead in one of the funniest and one of the most risky scenes introduced into recent plays. Oddly enough, the female characters are not strong, although the female interest is not wanting. Miss Millward as the heroine has little to do. She only appears in the second and fourth acts of the piece, and, momentarily, in the last act. The part is not a good one for a leading lady, especially for one who has done such excellent work, as for instance, Queen Eleanor in Rocket, a performance which deservedly won much praise for Miss Millward in America. She, of course, gets every scrap of value out of the heroine of this piece. Again, the play possesses the part of an adventuresome. In the beginning, the part looks as though it were going to be prominent, but it dwindles away into nothingness as the action proceeds. Despite these technical drawbacks, The Fatal Card is a success, and will make plenty of money for its lucky producers. It is a good piece, as pieces of its class go.

AUSTIN BARSTON.

A YOUNG ACTRESS COMPLAINS.

Octavia Barbe, the daughter of J. W. Barbe, an artist of this city, tells The Mirror a story of unprofessional treatment at the hands of Manager David Traitel of A Modern Heroine.

"I was engaged to fill the leading part in this play," said Miss Barbe, "under a contract which called for a specified salary and the traveling expenses of myself and my mother, who was to travel with me. The contract contained the usual two-weeks' clause.

"We rehearsed for two weeks in this city and opened on Sept. 1 at Hartford, Conn., under an agreement by which the company was to play the first week without salary, as the drama was a new one. We played this week without salary. The second week of the season I was paid my salary, but with it received a notice that my services would no longer be required. This was in Rochester, from which city I was compelled to pay the fare of myself and mother to New York, the manager refusing to live up to his contract, by which he agreed to do so. No reason was given by him for giving me the notice."

Miss Barbe showed newspapers in the cities in which she played in A Modern Heroine, and without exception they praised her performance highly.

Daniels & Sons.

Complimentary Words.

From an International Manager.

No firm in America carries so large an assortment of

TIGHTS, SYMMETRICALS AND OPERA ROSE.

In bright SILK, PURE SPUN, PLAITED and LISLE THREAD than JOHN DANIELS & SONS.

We propose this season to enhance above good quality by giving the best SILK TIGHTS obtainable at the price.

\$2.95 PAIR, IN ALL COLORS.

Full Spun Silk - WHITE - OR TIGHTS - to match, AT 50 THE SUIT.

Every Shade in Bright SILK ROSE, AT \$2.45 PAIR.

All our TIGHTS, SHIRTS, etc., are either imported directly by us, or manufactured here expressly to our order. Shapes and dimensions absolutely correct. Price list sent and every information given on application.

SILKS, SATINS, BROCADES, CREPES, and NOVELTIES.

Specially imported for the profession.

4 per cent. discount allowed. A deposit required on all orders.

OFFICIAL. QUERIES filed in the days of the week.

BROADWAY, 8TH AND 9TH STS., N. Y.

QUES.

Lavinia Shannon returns to The Power of the Press.

John Glendinning has returned from Europe.

Charles D. Herman has resigned from Walter Sanford's stock company. His place has been taken by George Hoey.

Joseph Reynolds says that Mrs. Langtry will sail for America on Oct. 27, and will remain here until June. It is not certain what theatre she will play in.

Anna Lloyd has been engaged for A Trip to the City.

St. Paul and Minneapolis papers praise Charles H. Yale's The Devil's Auction.

Gustave Frohman has engaged for Men and Women Harvey H. Dana, Duncan Harris and Carolyn Kenyon, all of whom are graduates of the American Academy of the Dramatic Arts.

Judith Bruton sailed from England on Sept. 15.

W. F. Blauvelt has gone in advance of Barney Ferguson.

H. C. Miner will take all his family to Europe next year when Shore Acres will probably be presented in London.

Jeanne Reiffarth has been engaged by Fred C. Whitney.

W. H. Rudolph has gone in advance of The Kid, which will open in Puck's on Sept. 25.

William B. Miller, of Elmira, has become stage manager of the Kingston Opera House.

John Waldron, an actor well known in the West, arrived on the Servia from England, where he has been spending the Summer.

W. H. Lewis, stage carpenter of Bertram and Willard's The Engineer, who was injured by an explosion at Long Branch, has entirely recovered.

The Engineer opened at Watertown to nearly \$500 on Sept. 20.

Ullie Akerstrom and her company have been rehearsing at Fishkill, where they opened last night. Miss Akerstrom will make a special feature this season of her comedy, The Sultan's Favorite, playing that until Christmas.

Al G. Field's Minstrels are very successful in the South.

Joseph Weaver has severed his connection with Sam'l of Posen and has returned to New York.

Fred. W. Mason, last season business manager of The Vendetta, and Marie Cahill, of Fall River, Mass., were married in Boston on Sept. 19. Mr. Mason will spend the Winter at Fall River, where he will be connected with the Academy of Music.

The late Steele Mackaye wrote shortly before his death a novel which he declared would create a profound sensation. One of his pet theories is evolved in the book, and in a warning to his neighbors he seeks to rebuke "the dogmatism of science and the deadly spiritual intolerance of credulity." The book will soon be published under the title of "Father Ambrose: The Revelation of May 3, '68," by the Deshler Welch Publishing Company.

Manager Bulb writes that business has been good with his company. Harry E. Howard, trap drummer, joined the company on Sept. 14. Mr. Fowler, who retired, was presented with a gold-headed cane by Manager Bulb, who will soon produce a three-act opera by E. B. Haines, of the Paterson News, entitled The Amazon, opening in Philadelphia for a run of four weeks. It is a spectacular opera, employing sixty persons. Al. F. Harcy will be business manager of the company.

A Trip to Turkey, a farcical operetta by J. W. Kelly, will go on the road with Laura Biggar, Flora Irwin, Florence Ellis, Donna Deane, Little Irene Franklin, Richard Gorman, Bert Haverly, George Melville and Frank B. Mack in the cast.

The aeronaut who ascended in a balloon from the State Fair grounds at St. Johnsbury, Vt., recently while Old Jed Frosty was playing there, took up a great quantity of the attraction's advertising material and cast it out from time to time during his flight through space.

DETROIT.

PROVIDENCE.**MINNEAPOLIS**

At the S. J. a Opera House The Derby Win was given the initial production of to very business. It abounds in fine scenery and costumes. The cast is made up of talented people.

LOUISVILLE.

KANSAS CITY

last month's reg. Eddie Wheeler, who played a well balanced co. in Our Flat 10-12, did a good impersonation. Miss Sanchez as Margery was bright and attractive. Mr. Syles's dance in the second act

SALTINPECU

over seen. Elvira Warner and Max Fehrmann ad-

... excellent co., in repertoire as an opening in R... and Juliet to a full house and a fashionable c...

12. with Nellie McHenry in *A Night at the Circus*.

Work has been completed on DuPont's new design, and everything is in readiness for the

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Royalty
Plays!

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THE AMERICAN PLAYERS

A Company Selected From the Best.

Mr. Frank Hamilton,
Mr. Joseph Hammer,
Mr. Smart Hamilton,
Miss Mary Le Vore,
Miss Evans Wells,
Master Cyril,
And others of New York reputation.

CORRESPONDENCE.

ALABAMA.

SELMA.—Academy of Music (H. P. Toler, manager): Opened 1 with Joe Ott in The Star Gazer to moderate business. Actor's Holiday 12; Field's Minstrels 13.

ANNISTON.—NORTH STREET THEATRE (H. P. Dunn, manager): A negro co., styling themselves McAvoy's Coon Festival Operatic Minstrels, appeared 12 to very poor business, and as they were about stranded, Manager Dunn tendered them the use of the house free 13. Their business is not much better than the previous night, and it is alleged by members of the co. that their manager, a white man named Hatch, took the receipts of the night and decamped while the performance was going on. As a consequence the co. is still here and stranded. The Actor's Holiday 13 to poor business; performance fair.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Davis and Kew's Comedians presented The House at Motine and evening to fair audience 12. Burton's Comedians in The Actor's Holiday 13. **THEATRE (S. E. Hirsch, manager):** The farce-comedy by W. F. Carroll, 12-13, was presented to a small house 12. Down in Dixie 13. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13.

BIRMINGHAM.—O'DRISCOLL'S OPERA HOUSE (Frank P. O'Driscoll, manager): The House at Motine and evening to fair audience 12. Burton's Comedians in The Actor's Holiday 13. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13.

MOBILE.—THEATRE (J. Tannenbaum, manager): This house opened the season with Playmates 12 and a large audience favorably received Miss Bonnell. Joseph Ott in The Star Gazer followed 13 to a good house. Robert Taylor as Sport McAllister to a large house 14. 15-16 to a small house 17.

ARKANSAS.

PIKE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Anderson's Jolly Chums 12; William's Players 13-17. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Kew, manager): George B. Nichols, manager. The regular season opened with Anderson co. in The Two Jolly Chums 12 to packed house. Nellie M. Henry in A Night at the Circus 13.

CONNECTICUT.

HARTFORD.—FACTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Dancer 12; newly constructed throughout, was replete with new jokes and songs, and made a great hit. Charles Worne has Ott's old part, and is extremely funny. Worne, 12, 13, was greeted by large audiences. Albert Hart, formerly of the Clippert Quartette, made a most favorable impression in Worne's part. Charles Worne, 12, 13, drew largely in April Fool, his favorite variety farce. Black Crook 14; J. L. Sullivan, 15; Belle 16, 17. Daly's co., with Francis Carville, of this city, are undelined at Post Grand Hall 18.

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burst, Black Rock Beach, and another party given by the pianist, Samuel S. Sanford. J. Randolph Gaylord, for past two years with Marie Tempest, has decided not to go out this year, but will continue his value under a prominent New York vocal teacher.

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General of the G. A. R., with headquarters in Rockford. Manager Jones is receiving the congratulations of his friends.

OTTAWA.—SHAWWOOD'S OPERA HOUSE (C. H. Hutchinson, manager): E. B. Curtis in Sam of Posen 12; large and well-pleased audience. Punch Robertson took 13; playing to large business at popular prices.

EAST ST. LOUIS.—McCABLAND OPERA HOUSE (J. W. Reed, manager): Rush City 12; large and well-pleased audience. Crumbach's Minstrels 13; Willie Collier in A Back Number 14.

SECATOR.—GRAND OPERA HOUSE (F. W. Holmes, manager): June 12; good house. St. Perkins 13; packed house. Marie Hansen in Miss Dynamite to a well-pleased audience 14. Sadie Hanson in A Kentucky Girl 15; Hoyt's Texas Steer 16; Hanlon Brothers 17, 18.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Roland Reed and an excellent co. in The Woman Hater 12; very large and fashionable audience. Gloriana 13; Ward and Vokes 14.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Sam of Posen up-to-date 12; light house. St. Perkins 13; good business; A Texas Steer 14.

SHREVEPORT.—OPERA HOUSE (Philip Parker, manager): The Graham Earle co. closed a successful week's engagement 12. Messrs. Earle and McClure made great hits, the latter receiving many social attentions. A Circus Girl Oct. 1.

INDIANA.

NEW ALBANY.—INDIANA HOUSE (E. D. Cline, manager): House dark during week of 17-22. Cleveland's Minstrels Oct. 4. Reese Prosen, of this city, is with Cleveland's Minstrels and will prove a great drawing card here, as he is very popular.

HUNTINGTON.—OPERA HOUSE (H. E. Row, manager): The Fanny Marshall Burlesque co. 12; fair house. Kelly and Angell Comedy co. 13. Fair week.

LA FAYETTE.—GRAND OPERA HOUSE (F. E. D. H. Kelly, manager): Sadie Hanson in A Kentucky Girl 17; fair business. E. L. Johnson 18; Inconceivable 19.

EVANSVILLE.—GRAND (Vendemia and Groves, managers): Conroy and Fox in Hot Tamales drew fairly 12. Temptation of Money 13. PEOPLE'S (Vendemia and Groves, managers): Alva Heywood 14 presented Edgewood Folks, preceded by the curtain raiser. Down in Dixie, to a good house.

NEW CASTLE.—ALCAZAR (J. P. Thompson, manager): Phil W. Peters in The Old Sober opened the house to fair business 12. Little Trice 13.

GRAND.—M. GAZON OPERA HOUSE (Will A. Miller, manager): Every seat in the house is sold at advanced prices for Frohman's Charity Ball Oct. 11.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. K. Fagan, manager): The season opened with the Schubert Symphony Club to a fair house.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Naylor, manager): The regular season at Naylor's opened 12 with Marie Hansen in A Kentucky Girl 13; fair business. Kelly and Angell Comedy co. 14.

IOWA.

CECIL RAPIDS.—GREEN'S OPERA HOUSE: Roland Reed opened the regular season 12 in The Woman Hater to a large and well-pleased audience, but he should abandon "waggling." Gustave Frohman's June co. 13. Marie Johnston made a very taking part and the rest of the co. were satisfactory. Carter's Tornado drew a good house 14. Vair's Circus 15. A section of the village recently, and imagine as surprise at seeing hangers of Willard, Elsie Leslie, Fanny Rice and other stars announcing a week's engagement. To cap the climax the Naylor's daughter was billed for the opening night.

CARROLL.—MUSIC HALL (H. Dresse, manager): Trip Around the Horn 12; small audience. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13.

PORT MADISON.—EMPIRE GRAND (C. H. Salinger, manager): Ship of State 12; good advance sale.

COUNCIL BLUFFS.—DOHNEY THEATRE (John Dohney, manager): Lincoln J. Carter's Tornado 12; drew a fair-sized and well-pleased audience.

DES MOINES.—FRANCY GRAND (E. L. Webster, manager): Every seat ending 13; light business. Police Inspector 14; June 15.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Mrs. Potter and Kyrie Bellows and an excellent co. presented Camille and In Society to large and well-pleased audience 12, 13. Emily Hancher 14; Devil's Antion 15; Robert Thompson 16. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13.

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LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Colonel 12; good house. Jane Combs 13. **THEATRE (S. E. Hirsch, manager):** Down in Dixie 13.

MAINE.

NEW BRUNSWICK.—OPERA HOUSE: The season opened here with Bessie Russell in Playmates to a large and well-pleased audience. Barrow, Dolson and Powers' Minstrels 17 to a good house.

LOUISIANA.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Thuesbury, manager): The Little Speculator, with Elsie Willard, 12; good business. The Germans presented The Tailor's Story 13 to an immense house. In Mitchell's Star Course 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



Star—The Merry Wives of Windsor.

Comedy in five acts, by William Shakespeare. Produced Sept. 28.

Sir John Falstaff..... William H. Crane
Justice Shallow..... William H. Crane
Abraham Slender..... Joseph Woodstock, Jr.
Master Ford..... Joseph Woodstock, Jr.
Sir Hugh Evans..... James O. Barrows
Doctor Caius..... Percy Brooke
Host..... H. A. Lane
Bardolph..... D. J. Wington
Sym..... D. J. Wington
Pistol..... George F. De Vere
Robin..... D. J. Wington
Simple..... D. J. Wington
Hagges..... D. J. Wington
Mistress Ford..... Lillian Hackett
Anne Page..... Lillian Hackett
Dame Quickly..... Lillian Hackett

William H. Crane challenged metropolitan criticism in the character of Sir John Falstaff at the Star Theatre last evening. His reading was admirable, and his comedy work was effective throughout, but it can scarcely be said that he proved an ideal Falstaff. His make-up was cleverly carried out, but he labored under the disadvantage of physical limitations, as he lacked the requisite stature and natural rotundity.

Furthermore, Mr. Crane's comedy method can scarcely be described as unctuous. His simulation of animal spirits and rollicking humor was not exactly to the manner born.

This is not Mr. Crane's first attempt to portray Falstaff, although he has hitherto remained from appearing in the role before a New York audience. Among the best Falstaffs on the American stage were James K. Hackett, Ben De Bar, John H. Jack, and Charles Fisher. The last noteworthy revival of *The Merry Wives of Windsor* in New York occurred at Daly's Theatre during the season of 1915-16, with Charles Fisher as Falstaff, John Drew as Ford, Otto Shuman as Page, James Lewis as Slender, Edith Knaggs as Anne Page, Virginia Deane as Mrs. Ford, and Ada Baker as Mrs. Ford.

The characters on the whole have been judiciously distributed in Mr. Crane's cast. H. A. Lane gave a telling character sketch of Justice Shallow, Joseph Woodstock, Jr., looked the veritable embodiment of Abraham Slender, and he delivered his lines with capital effect. Guss Johnson fairly could just away as Master Ford, and Percy Brooke depicted the comical good nature of Master Page with convincing realism.

The Mistress Ford of Lillian Hackett, and the Mistress Page of Lillian Hackett were really perfect. Anne O'Neill proved a most Anne Page of genuine conviction. Kate Davis Wilson looked and acted Dame Quickly to the very life—that is, as we conceive her from Shakespeare's text.

Other creditable characterizations were offered by James O. Barrows as the Welsh parson, by Percy Brooke as the French physician, by H. A. Lane as the host of the Garter, and by Gus De Vere, D. J. Wington and George F. De Vere respectively as Bardolph, Robin and Pistol.

The scenery, which was painted for Mr. Crane's production by Richard Harman, after designs created in Europe, has been very done. Mr. Harman has also painted a few scenes that are used between the acts, showing the Windsor of the present day, so that the audience may contrast it with the Windsor of Falstaff's time shown in the stage pictures.

In the present revival Mr. Crane has made an innovation in regard to the staging and casting of the play.

It has been customary, hitherto, to place the period of the play in Shakespeare's time, but Mr. Crane, after consulting the best authorities, came to the conclusion that the period of the play is during the time of the Hanover—providing the age of Shakespeare by several centuries.

The costumes designed by E. Hamilton Hall and the staging of the production generally is made to conform with the earliest period.

A large and fashionable audience composed of first-nighters, society people and Shakespearean students attended last night's performance, and bestowed frequent applause on the efforts of Mr. Crane and his company players.

Star—Lion Kettle.

Comedy in five acts, by Henry Clay Folger. Produced Sept. 28.

Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.
Lion Kettle..... The Murphy Bros.

Lion Kettle belongs to that class of plays that are neither positive failures nor howling successes. It is a neatly constructed piece with a fairly interesting story which, however, is somewhat reminiscent of *A Gilded Fool*.

The fool in this instance is Lion Kettle, a countryman who passes his time in inventing, instead of looking after his farm. He succeeds in inventing a valuable new bottle stopper and the story hinges on the efforts of Lion to make money with his invention and the necessity of a firm of manufacturers who try to buy him out of it. Incidentally Lion, being a failure, the word of one of the firm, and after a series of comical events succeeds in obtaining his rights and marrying her.

The piece is a strange combination of conventional melodrama and poetic character sketches. The humor is furnished by no fewer than three Malaprops, and the villainy, as supplied by Clarence Handyside, is of the deepest-dyed order.

The best scene in the play is in the third act, where a girl who has been seduced, and who is believed to be dead, is kneeling weeping in one room while her father is in another knocking for admittance, not dreaming his child was there.

Tim Murphy, who made his first appearance as a star on this occasion, is a character actor of considerable ability. He has good personal appearance, a warm, sympathetic voice, and eyes of a remarkable blue. His impersonation of the poor inventor was decidedly good, and received curtain calls.

Samuel Reed gave a capital character sketch of a Yankee yodel, and Clara Thropo was a lively country girl.

Dorothy Sherrod made an attractive and sympathetic Barbara, and Sadie Stringham was good as Miss Barker although the humor of her part was a little forced and tiresome.

George Macomber was conventionally good as the rascally manufacturer, and Clarence Handyside as the villainous seducer, contributed much amusement unobtrusively.

Daly's—A Gaiety Girl.

Musical comedy in two acts. Text by Owen Hall and Harry Greenbank. Music by Sidney Jones. Produced Sept. 18.

Charles Goldfield..... Curtis Ryke
Major Barclay..... Curtis Ryke
Major Barclay..... Curtis Ryke
Major Barclay..... Curtis Ryke
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There can be no question regarding the success of *A Gaiety Girl* as produced last Tuesday evening at Daly's Theatre. It is claimed on the programme as a musical comedy, and it is really an indefinable musical and dramatic *melange*. It contains sentimental ballads, comic songs, short dances, Gaiety girls, society girls, life guards, burlesque, and a quota of melodrama.

In ordinary circumstances this might have proved rather an indigestible mixture, but the principals were so clever and the *four* *canon* so rare that even the *black* *first* *night* *contingent* accepted the production with manifestations of genuine enjoyment.

The comedy episodes of the second act were a trifle open out, and the melodramatic trials of the heroine threatened to bore the audience toward the last, but the good things made ample amends for the few ingredients that failed to sparkle.

Mary Mahoney, the chief comedian, was really funny. Her delivery was greatly enhanced by a capital humorous delivery and a varied assortment of comic facial expressions. He can sing, too, after a fashion, and his two periods of *quasi* *depression* *don't* *prevent* him from being like a two-year-old.

Leonard Ketchum was quietly amusing as Sir Lewis Grey, and Fred Kane, as Major Barclay, set the audience in a roar whenever he opened his mouth. Louis Bradfield also deserves commendation both for his acting and singing in the part of Robbie Rivers.

Charles Ryke has an excellent voice, and his singing in the role of Charles Goldfield, proved the special vocal attraction of the evening. This did not detract, however, from the vocal efficiency of Decima Moore, who personated the character of Rose Brierly with charming vivacity.

Mad Haden proved herself an accomplished comedienne as Lady Virginia Forest, and the genuine Galic count of Juliette Neville in the English deluge that fell to her lot in her portrayal of Lady Virginia's maid must be heard to be appreciated. Her French-English song in the last act was a double treat.

Monica Massey appeared as the pretty Gaiety girl, who is accused of stealing a diamond earring, and ultimately claims her character, and marries the handsome life guard, in spite of all melodramatic obstacles. Monica Massey fulfilled the requirements of the character in point of physical attractiveness, but her acting was not specially effective. Mrs. Edmund Phelps gave a good character sketch of Lady Grey.

A young woman named Casy Fitzgerald probably secured the greatest enthusiasm of the evening through a somewhat conventional short dance. She is entitled to praise for her superbly graceful and graceful, but a little too athletic in the up-to-date style of dancing would avoid the suspicion of vulgarity, and certainly not leave the artistic merit of her work.

Harry York, Sophie Elliott, and Ethel Salway as the society ladies, together with Florence Lloyd, Grace Palmer, and the others, formed a nucleus of very attractive young women.

The chorus girls—who are New Yorkers—were not especially endowed in the matter of good looks, but sang in unison and were pleasing costumes. The dialogue was bright throughout, but the comic was lacking to long of. The costumes in the second scene of the second act were greatly admired. The stage management was apparently of a superior order.

A Gaiety Girl is a sure cure for that tired feeling and low spirits. Don't commit suicide until you've seen her. She's worth living for.

Grand Opera House—The Black Crook.

The Black Crook commenced a two-weeks' engagement at the Grand Opera House last night. Considering that the play has already seen twenty years of service, it is still decidedly "in it" from a theatrical standpoint.

The cast includes George Horton, Vivian

Osborne, Sam Collins, E. K. Goodwin, Russell Hunting, Gusie Cogan, Letta Meredith, Alice Gilbert, and Ella Craven, who rendered efficient service and worked hard for the evening's enjoyment.

The ballets are of course a potent factor, and they display a levy of shapely and pretty girls.

The scenery and appointments are particularly elaborate, and a very large audience marked the opening.

Tommy Pastor's—Variety.

There was a large audience at Tommy Pastor's last night to welcome John Hart, who has not been seen in New York for five years—back to the metropolitan stage.

Other performers, almost as popular, were on the bill, which included Mlle. Outille, the dainty chanteuse; the Four Stars troupe, the comedy humorists, Richmond and Glenroy; the Paterson Brothers, clever gymnasts; Will F. Deany, the American vocalist; George D. Melville, the balancing Chinese; and the Fanons, in their comedy sketch duo "Schubert's Recollections."

The programme closed with the amusing sketch, *The Black Statue*.

Koster and Sial's—Variety.

Koster and Sial's Music Hall has been drawing larger audiences than ever during the past week. This was due presumably to the entertaining qualities of the bill presented, but possibly also to the newspaper notoriety the house obtained through the biting personalities and pugilistic eccentricities of Manager Hammerstein.

The current bill includes Eugenie Fougere, the Harpers, Les Fantos, Les Freres Martinetti, the Fletchers, Jean Tachard, Marietta Du Dio, and Oscar Hammerstein's second series of Living Pictures.

People's—The Silver King.

Carl A. Hawwin in *The Silver King* was cordially received last night at the People's Theatre.

Mr. Hawwin as Wilfred Denver acted with readiness and spirit. The scenery was adequate, and the supporting company competent. The company includes Frances R. Hawwin, S. H. Verney, Charles Foster, Pauline Rhodes, and Marie Dullay.

American—A Trip to Chinatown.

Last evening a fair-sized audience assembled at the American to witness *A Trip to Chinatown*. The audience testified that the piece has lost none of the old time popularity. Bonnie Clayton captivated the audience with her graceful dancing, and George Boone, Jr., was exceptionally good as Ben Gap. The piece will run two weeks.

Harlem Op. House—Gaiety Left Behind Me.

The Girl I Left Behind Me was presented at the Harlem Opera House Monday night. The play was well staged and the rescue of the besieged post by the mounted cavalry received rounds of applause. The company, which is an unusually strong one, gave a spirited performance.

Columbia Theatre—Van Veen.

The new version of Gus Hodge's Swedish-American dialect comedy, *Van Veen*, was warmly received by the large audience at the Columbia Theatre Monday night. The author, who played the title role, was well rewarded by a competent company and the comic effects were excellent. Next week, in *Old Kentucky*.

At Other Houses.

Edward H. Sothorn will appear at the Lyceum Wednesday evening in *A Way to Win a Woman*, which he originally produced out of town last season.

Francis Wilson continues his humorous presentation of Malvolus in *The Devil's Deputy* at Abbey's Theatre.

The fourth week of De Wolf Hopper in *Dr. Syntax* is in joyous progress at the Broadway.

There are only three weeks left to see 1,000 at the Garden, where Little Christopher Columbus is underlined for production on Oct. 15.

John Drew in *The Bubble Shop* is the current attraction at the Empire. Wednesday matinee will be given hereafter at this house.

Puff's Red Bow is playing humorous points at Jacob's Theatre this week.

Anna and the Man, as interpreted by Richard Mansfield and his cheer company, has proved a propitious opening attraction for the Herald Square Theatre.

The Irish American, a one-act comedy, was seen for the first time in New York at Miner's Variety theatre yesterday afternoon.

The New Day at the Standard is credited with being "a whirlwind of fun in three acts."

Shandakh is drawing large audiences to the Academy of Music.

Della Fox is still meeting with popular acceptance in *The Little Tramp* at the Casino.

This is the last week of *Struck Oil* at the Fourteenth Street Theatre.

The *Lifelines*, the *Great Kicks*, and the four grand ballets provide a diverting performance in Hamply Dumpty at the Fifth Avenue Theatre.

The Shagbroom is the bill this week at Niblo's.

THE PRODIGAL DAUGHTER.

Angela—In Old Kentucky.

The second week's engagement of *In Old Kentucky* at the Anglian opened as auspiciously as was expected last night. There was a large audience, and the enthusiasm was marked. The house's leap across the stream, the Pictorial Stand, and the other

interesting features drew generous applause. Laura Hart as Madge Brierly, the heroine, was excellent. Thomas H. Burns as Colonel Doolittle, Forrest Robinson as Frank Layton, George W. Days as Joe Loney, and Ethel Greybreake as Althea Larson, were noticeably good. William McVas, Gus Frenkel, Bert Grant, J. W. Briester, Scott Williams and Mahal Hart, the rest of the cast, gave life support. Next week, *Bottoms* in *Fatality*, *Maid of Plymouth*, and *Robin Hood*.

Anglia—April Fool.

The popular German comedian, Gus Williams, drew a large house Monday night. April Fool was the bill. Rose Fenton, Georgie Briar, E. Waldman, Julia Barton, the Cobans and Lorena Darcy were in the cast. The songs and specialties were well received. Gus Williams and Miss Fenton were frequently cheered, and proved capital entertainers. The programme is good.

Park—The Henrietta.

The second and last week of Stuart Robson's engagement opened on Monday evening with a revival of *Brownie Howard's* splendid comedy, *The Henrietta*. Mr. Robson appearing as Bertie the lamb with his usual success. Mrs. Robson, Mr. Bergman and Grace Lynch made hits.

Columbia—Reilly and the gun.

Edward Harrigan, who is as popular in Brooklyn as he is in New York, drew a big house on Monday night in *Reilly and the gun*. Mr. Harrigan, Mrs. Veerman and Mr. Wild received ovations. *Old Lavender* and *Cor delia's Aspirations* will be revived later in the week.

Grand—The Prodigal Daughter.

The Prodigal Daughter, with Manager McCutcheon all of last week, gave way on Monday evening to *The Prodigal Daughter*. She proved a welcome successor, and the large audience was worked up to a great pitch of enthusiasm by the exciting race track scene.

Dime—Old Glory.

The features of Corbett and Brady ought to be familiar to every Brooklynite after this week, as they appear on every one of the posters announcing the production of *Old Glory*, a melodrama dealing with events connected with our late unpleasantness with Chili. A large audience applauded the stirring scenes at the Bijou to the echo.

Star—The Captain's Mate.

Florence Hindler in *The Captain's Mate* sang and danced and hampered herself into the hearts of every man, woman and child in the overflowing audience at the Star on Wednesday evening. The play is a good one, and Miss Hindler is to be congratulated on having a part that gives full scope to her varied talents.

MR. FROHMAN'S PROGRAMME.

"Mr. Sothorn will appear in Jerome's play, *The Way to Win a Woman*, to-morrow night," said Daniel Frohman yesterday. "and in a few weeks Marguerite Morington's new play, *Bonnie Prince Charlie*, will be produced by Mr. Sothorn. The Victoria Cross, which did not score at first, has been vastly improved since its production, and will form part of Mr. Sothorn's repertoire this season. The present success of this piece shows the value and importance of revision. Next Monday *The American* company, in which Johannes Bennett is featured and in which Isabel Irving plays the part originated by George Ceyran, begins its tour under the management of Charles Frohman, who has purchased from me certain road rights. My stock company, which comes to Brooklyn shortly, will begin rehearsing the new Lyceum play early in October. The play, which is not yet chosen, will be by an American author."

AT FRANK OUSE HOUSE.

The Koster and Sial Hammerstein tangle was straightened out last Thursday afternoon, when a special meeting of the partners took place at Koster and Sial's offices.

After a spirited controversy, it was decided that the *status quo* should be preserved, and that Oscar Hammerstein should return to the theatre to look after his one-third interest in the box office receipts.

Mr. Hammerstein has taken possession of the ground floor office formerly occupied by Manager Cline, the latter gentleman moving up one flight.

A NOVEL WAGER.

James Silver, of Chicago, and Karl E. Deane, of Cleveland, have made a novel wager. Mr. Silver bets \$2,000 that he can play a theatrical company from New York to San Francisco and return, travelling on bicycles. He is to average five towns a week and make the trip in six or seven months. The expedition will start on May 1, 1917.

ANNOUNCED A PROPERTY MAN.

Harry W. Elliot, a property man, was arrested at Daly's Theatre last Wednesday on the complaint of the Theatrical Protective Union that Elliot came to the country under contract to Augustin Daly. The case is to come up for hearing to-day (Tuesday). Mr. Daly denies that the man was engaged in England.

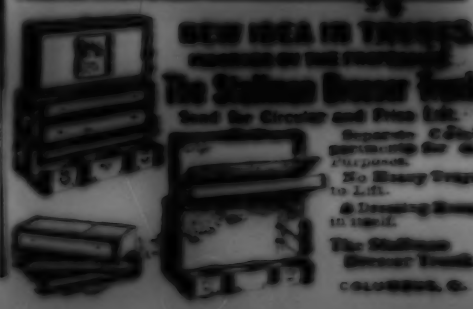
ACTION COMPLAINT.

Several of the actors in *The Tide of Life* company which played at Niblo's week before last, complain that although a good business was done, they did not receive their salaries in full. Alice A. Hampton, in a letter to Tom Moore, says the blame upon Manager Fred Wynne and the author of the play, Edward Weidell.



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TELEGRAPHIC NEWS

CHICAGO.

James T. Powers Engaged by Frohman—Interesting Rumor—Staff's Lively Disputes—Note and Gossip. (Special to The Mirror.)

CHICAGO, Sept. 24.

James T. Powers came on here to see Athena with a view of accepting the leading comedy role. But he said to-day that he had closed with Charles Frohman and would be starred in The New Boy. Athena will be succeeded at McVicker's next week by The Passing Show.

Deputy sheriffs were outwitted Saturday night by M. B. Curtis, and could find nothing to levy on for the claims of Ben Stern and the Milwaukee Academy of Music.

In looking for the Lily Clay baggage late Saturday night on attachment, constables seized the Milk White Flag baggage en route to St. Louis, and it was not released until 5 o'clock A. M.

A rumor reaches here to-night to the effect that Manager Charles Frohman and Maud Adams were married three days ago.

The theatrical managers here have no cause for complaint just now, thank you. Every house in town is open and doing very well, indeed. Aladdin, Jr., is filling the Chicago Opera House, and its fifth and last edition is by all odds its best. As the spectacle is new given, it is a splendid feat for both eye and ear, and it is certain to be a great go when it leaves for the road about Nov. 1.

The Tenny Opera company will follow for a short season, and a number of fine attractions follow. Manager Henderson left for New York on business yesterday, to be absent about a week.

Otto Skinner made his debut as a star, under Joseph Buckley's management, at the Grand Opera House this evening, appearing in His Grace de Grammont, by Clyde Fitch, and both play and star were well received. Mr. Skinner has a fine company and his play is splendidly mounted. He will give us an other play during his stay.

Manager Harry L. Handin, of the Grand, has returned to Chicago from the East, and I expect that it is because all of the other places were closed up.

The Kaskade did a very large business in The Second Mrs. Tansbury and opened last week to-night with a very elaborate production of Lady Clarendon, which made a hit. They will be followed by Ned Gorman in David Garrick and repertory.

John W. Irvine has signed a five year contract with party Gladys Wallis, the charming comedienne of the Crane company, for four years, and he will star her in a new play by Blanche Madden this season. She will be supported by Joseph Conners and the Palm Beach Comedy company. Mr. Wallis will be here this week for rehearsal. I think Mr. Irvine has a winner as she is a clever little woman of decided ability. She was under contract with Mr. Crane but he kindly released her for this opportunity. Ben H. Green will be Mr. Irvine's business manager.

Athena is still on at McVicker's, but Patricia Baker has left the cast to rejoin Patricia Baker. The opera has been improved somewhat since the opening.

Eddie Foy and his clever company did a very large week in Off the Earth at the Columbia, and the business continues big. The Minstrels, or back, was weak at the start, but now business has improved it. It has two more weeks to run. When the company opened in Milwaukee Ben Stern and I saw a good back telegram to Sherman Brown and George Reider. We had some work in it and as I cannot get out with the Western Union I made it out by adding "Back." On course, I thought the German operator in Milwaukee would understand it. But in looking over Ben's batch of telegrams the other day I saw one, and the word read "Back." Now message to send the business manager of a new show. I think that the operator in Chicago had been playing the same and got mixed.

M. B. Curtis had a great big week at the Schiller. I saw there one night with Frank Murray, and the "standing room" sign went out, while Advertising Agent Al. Rosemont was anxiously fishing it off with a feather duster. Last night the Cleveland Minstrels had a fine house at the Schiller, and gave a good show.

Ben Stern was given judgment for the full amount of his claim against Mr. Curtis last week, and he then sued for damages. The Academy, in Milwaukee, also sued Mr. Curtis and his wife for \$2,000 for breach of contract the other day.

Al. Lyman and Fraser Coulter, who are back with Curtis, have not been in the same company since they played the Antipholi in The Comedy of Errors with Robinson and Crane in this city fifteen years ago, and neither is a day older.

Secretary Edward Fraiburger, of the Forty Club, returned from Detroit last week with the pleasing intelligence that Robert Reed has in the bit of his life in his new play, The Politician, and the good report is corroborated by Gus Pennoyer, the comedian's venerable treasurer, as well as others. Gus states that the play "goes with a rush"—and why not, with beautiful Isadore in the cast?

My old friend, Gerald Griffin, is reported to have made a hit as Ben Gay in A Trip to Chinatown. The company opened in Philadelphia, I believe, went to Philadelphia, and will come to be in Schenectady, to say nothing of Schenectady and Amsterdam. They give a continuous performance with the railroads, and the curtain never drops.

Harry James is soon to appear for a week at the Auditorium in Delmonico's at Six for the annual benefit of the policemen. I don't see why she doesn't give them her new one.

Miss Dynamite. The name James would attract the German policemen. Dynamite would catch the fancy of the Irish officers, and the one American who is on the force (by mistake) would be jolted by "Miss Marie." Besides, Delmonico's has a disagreeable Italian ring to a Chicago copper.

M. B. Curtis was put into the Theatrical Mechanics' Association the other day, and Eddie Foy takes his degree in the Knights of Pythias this week.

I see that Will McConnell has resigned his New York position. Evidently he has concluded to go to work; but where I do not know as yet.

Hopkins John, so long connected with the Times, has severed his connection with that newspaper and will probably leave journalism. He is one of the best dramatic writers in the city and a splendid gentleman. I shall do the dramatic work on the Times in his place.

The three Jacobs houses are doing very well. At the Alhambra A. V. Pearson's She opened well yesterday and Dan McCarthy had two good houses at the Clark Street Theatre, while at the Academy of Music A. Flag of Truce was witnessed by large audiences. The underlines are She at the Academy, The Power of Gold at the Alhambra, and A Flag of Truce at the Clark Street.

At the Haymarket yesterday Billy Barry drew a very large house with his new play, The Rising Generation.

Frank Lowe did remarkably well in Shalt No. 2 at the Lincoln last week and The Power of Gold had a big opening there yesterday.

At Harlan's yesterday Henry's Ragtime Check with Arthur Houlton in the leading role, had two good houses.

Rumor has it that a new theatre is to be built on Clark Street, a few doors north of the Grand, but I can't tell by whom, or why.

In Old Kentucky follows Billy Barry at the Haymarket.

Charles Frohman's Empire Theatre company, with Dobson, dear old chap, comes to the Columbia after Foy, and consequently Sam Myers, everybody's pet, is due here.

At Sam Y. Jack's Madison Street Opera House, Albin's London Entertainers are the card, and at his Empire Theatre, the Nidre French Folly company have opened well.

Albion Epstein, of the First Ward, has taken the direction of the Grand Music Hall or vaudeville, and Manager Driscoll has opened the Gaiety (formerly the People's) as a variety house.

The clubs have responded to big crowds, and the Madison Temple and garden is doing well.

Miss Edith Ellis appears next week at the Schiller in a new play called Ship of State, to be produced by Chicago men, and with Chicago capital.

Regulation and her two little sisters are appearing at Athena at McVicker's.

The Forty Club's first dinner this year occurs at the Washington to-morrow evening, and among the club's guests are Otto Skinner, Fred Hodge, Halton Moxley, Joseph Buckley, and Frank Murray.

Good variety bills are on at the Olympic, Lyman and Park.

It is likely that the members of the Forty Club will spend Sunday, Oct. 1, in St. Louis, as guests of their old fellow member, George H. French, manager of the big depot here. They will go down in a special train over the Walnut.

Harry Valton has joined the M. B. Curtis company.

Frank Hall's Casino continues to do well with vaudeville, and his Winter circus is being arranged for by Manager Philbrick.

Otto Mattinger, who is here from St. Louis, Ia., tells me that Manager Levin Haight, of the American, looks for a great season. This is important, if true.

"Bar" Hall.

PHILADELPHIA.

The Grand of Amusement to the Greater City—Company of Theatrical and Musical.

(Special to The Mirror.)

Philadelphia, Sept. 23.

The Black Sheep at the Chestnut left here with a record of over \$10,000, notwithstanding the intense heat. It is not surprising that any of Mr. Hoyt's earlier shows. It is well given by a company of merit. Helen Dwaney in That Sister of the outburst well, according to the advance sale for this week.

The Chestnut Street Opera House introduced one of the best vaudeville companies on the Howard Ashman's bill. It is a very comical and very organization, and is capably handled by Manager William Brown. Emma Vance made a distinct hit, and while her song, "Her golden hair was hanging down her back," was being sung by three other artists here at the same time, not one of them could hit the note. Joseph S. Harnett is a notable one, with a strong opening this evening.

Kellar, with his charming wife, played to over \$2,000 at the Grand. He was in five weeks, and several of his mechanical tricks were not only used but decidedly improved upon. The latter, which was to have opened the season at the Walnut, is on for the week, and has a fair house as a beginning.

James B. Mackie, with his famous comedy, The Sole Show, enjoyed a fine business at the Empire. There is a plethora of novel situations, and a healthy flow of wit through the performance. Since of Gold has a good house as a starter for the week.

The Walnut, at reduced prices, opened its season this evening with My Aunt Bridget. The attendance is very heavy, and although the play is not new here, it is a great drawing card. It has been rewritten and brought up to date, and presents a company of new faces.

Gilman's Auditorium had the greatest financial success of the season with Russell Brothers' Comedians. The attendance was more than the house ought to have held, but the management could not control the wishes of the crowds. It was indeed a gala week.

The company is strong, and selected with discrimination. Gas Bill's Novelties follow with a fine attendance.

The Standard with The Vendetta, one of last season's successes, will have a week of excitement. It opened fairly this evening, with new scenery and appointments.

The Minstrels, at the Park, drew well all week. Corinne opened her regular season here this evening to a crowded house. Hendrik Hudson has been extended, and the scenery repeated. The company is good, and the handsome little star begins her tour under the most favorable auspices, under the management of Mrs. Kimball.

The Grand Avenue Theatre, with Wilfred Clark, presents She Sings to Conquer this week.

The People's Theatre is enjoying a boom. N. S. Wood had a good week in The Orphans of New York. The company is adequate and the scenery gorgeous. This week marks the return of Oliver Byron and his talented wife in The House Trunk. They are prime favorites and will have a good evening.

About Gotham at the National has not a title of the merit that the people had in its interpretation. The musical feature was particularly attractive. This evening, On the Mississippi, with its gorgeous scene settings and a good company drew a crowded attendance.

Forsythe's Theatre, with the return of the comic company, attracts the old time packed houses. This was the case last week, and to-night, The Gilded Age, with Sidney Drew in the leads, the attendance is to the capacity.

The stock company at the Arch appears to be doing well in presenting old comedies. The daily matinees have been abandoned, Wednesday and Saturday being substituted.

At the Kensington Theatre, was fair, with a mediocre stock company. The present bill is The Danites.

The Lyceum is doing splendidly with vaudeville. The Banta-Sandley Novety company had a large matinee this afternoon.

Caroline at her Opera House is drawing to the doors at every performance.

F. G. Whimode begins his eighth season as master of ceremonies at the National.

George R. Allen has been reappointed assistant treasurer of the Walnut.

Alfred Monro, late manager of the Grand Opera House, has resigned, and been appointed treasurer of the Park. Louis Finkelman, who held the latter position, has become assistant manager for Mr. Howe of his two theatres, the Walnut and Park.

EDWIN BRIDGES.

BOSTON.

The Broadway's First Production—Athena Baker as a Star—Gladys Wallis as a Star—(Special to The Mirror.)

Boston, Sept. 23.

Two attractions of special interest appeared to Boston theatregoers to-night—Lottie Collins in the first production of her operetta, The David and, and Athena Baker's serial appearance as a star.

So far as general society is concerned, the event of the night was the production at the Columbia by Lottie Collins' Troubadours.

The David is a farcical operetta by Frederick Sawyer, with music by John S. Fisher. The house was all sold out long in advance, and the audience was most enthusiastic.

In the place Sir John Derwent, who lives in his ancestral castle, has been divorced and deserted by his wife for twenty years. To be avenged on the female he keeps the existence of a woman a secret from his own son, and has only one to do domestic duties around the castle. But the man refuses to do the washing and cooking and a landlady said he to be expelled from the village.

This is the story, who, taking the gate open, slips in and falls asleep, where she is discovered by Sir John, who is greatly pleased the accident, and is about to explain when Sir John rushes in and in a lively two denounces her as a thief.

After an old quarrel, Sir John's son, who is a student at the college, goes to the castle to see his father. He discovers the secret of the woman's existence, and the three consent a plot. On Sir John's birthday he has the right to select his gift and of course chooses Brenda. After much coaxing Sir John consents, and all ends happily.

Athena Baker's career as a star opened auspiciously at the Boston Street to-night. Mr. Daly must think that his star is worth more than the rest of his company, for prices were advanced this week, while the ordinary scale remained the same.

The Last Word was the play to-night, Athena appearing as Vera, and Taming of the Shrew. The School for Scandal, Twelfth Night, Love on Crutches, and As You Like It will follow.

With the tape turned into a dainty Japanese tea garden, the regular season at the Tremont opened to-night with J. C. Duff's Opera company in a revival of The Minstrels.

George Thatcher opened an engagement at the Park to-night in About Gotham—a merry combination of farce-comedy and misadventure.

The Gaiety House has not been revised in Boston for several years, and as a result there was a large house at the Grand Opera House to-night.

J. K. Knapp opened his first engagement in Boston as a star at the Broadway Square to-night, playing Fido in a Madhouse.

Francis Fox has opened a most promising run at the Museum. It is easily changed, and few could recognize the piece were it not for Fred Lester's delicious interpretation of Tommy Thompson and Jack Butler's inimitable Will Boy of Vermont.

As last season they make the chief hit, but Annie Lewis, the new Grandstand, comes a glowing house at each performance and has scored an even greater success than Fido West did last year. The mounting is far better than before.

The standing room only sign at the door of

Athena Baker's

UNDER THE MANAGEMENT OF MR. AUGUSTIN DALY.

Appearing in those roles which she has played so successfully in London, Paris and New York.

ROSALIND, VIOLA, KATHERINE, VERA, ANNIS, LADY TEAZLE.

SEPT. 23. Hollis Street Theatre, Boston—2 weeks.
OCT. 8. Chestnut Street Opera House, Philadelphia—2 weeks.
OCT. 22. National Theatre, Washington—1 week.
OCT. 29. Auditorium, Louisville—5 nights.
NOV. 5. Hodge's Theatre, Chicago—2 weeks.
NOV. 19. Spaulding's, St. Louis—1 week.
NOV. 26. Daly's Theatre, New York—5 months.
MAY 20 (1895). Daly's Theatre, London—Season.

the Boston faces Washington Street pedestrians quite frequently nowadays. It is a great compliment to Dennis Thompson that The Old Homestead still draws so well, but it was never better given than at present.

Living pictures have returned to Keith's New Theatre this week, and the vaudeville bill is headed by George K. Fortescue and his daughter Viola. Barney Fagan's pickaninnies make a big hit.

The new management at the Lyceum is meeting with success. The bill this week is given by Sam Devere's company.

Other attractions this week are: Grand Museum, Master and Man; Howard A. Benson, ballet, burlesque and variety; Palace, Early Birds.

Baroness Manola has been brought from North Conway to her home at Winthrop, where she will remain for the present. For a time she gained in physical strength, but recently she has had the hallucination that her enemies are trying to poison her, and she refuses to eat the food provided for her. She still thinks that her husband and herself are being persecuted, and she has the greatest fears for her safety. During her last week at North Conway there was a reunion of Kealey graduates, and when she heard the band playing on the lawn she opened her window and sang several of the popular songs with voice as pure and strong as ever, but the words she could not recall. This evening was too much, and the next day she fancied her head was full of bullets, that she was surrounded by chains, and that they were spying upon her through false doors and knotholes. These hallucinations continued until her return to Boston. Her chief desire was again to see her husband, who is here retreating for the production of The Codon King.

Arthur Falkland Buchanan has been engaged for November, thus completing the cast.

Rachel Nash is to have a class in elocution and dramatic work in Worcester in addition to her pupils in this city.

Erving Winlow has made a translation of Pylles and Melanide, Maurice Marten's masterpiece.

Alice Leigh, of this city, went on to New York last week specially to play Daphne in Prince Karl at a matinee with Richard Mansfield.

Lotta Dean Bradford is to give two new plays on her coming tour.

Maria Wren is to return to the stage, and will give a new play in addition to her former successes.

So successful has been the production of Dennis Thompson's songs illustrated and dramatized at the Boston that there will be special Thursday matinee performances as well as those on Sunday evenings.

Lottie Collins is to have a new operetta composed by Russell and Conroy and Harris expect the scenario during the present season.

At the auction sale of seats to-day for the Symphony orchestra rehearsal, the highest premium was \$40 each for three seats, and the next highest \$20 for two seats.

A branch of the Actors' Protective Union was organized here on Sunday by specialty performers.

Harry Ferry and John A. Thompson are putting elaborate scenery for the production of The Codon King at the Broadway Square under the management of William A. Brady.

The World's Fair is to be reproduced in Boston. The Casino Building on Tremont Street has been secured and Amos's Scenograph is being placed in position there. Usual electrical effects are promised.

Maria Barnough will close her Summer home at Edgartown this week, and will come to Boston for a few days before going to Detroit, where her season is to open.

Napier Latham, the veteran musical director at the Boston, has been given a handsome diamond ring by Dennis Thompson as a compliment for his skill in directing.

Annie M. Clarke is here in Boston for the Winter, and will devote her time to teaching. She may never return to the stage again, although she has not made a definite decision to that effect.

Charles Barry is to join the company which will revive Oliver Twist this season. The other leading members are Frank J. Brown, William A. Montague, and Edna Foster Ott.

It is quite probable that several productions will be made at the Castle Square during the season and that a strong company will be engaged by Mr. Barry for the purpose. The house is rapidly nearing completion and all will be in readiness within a month. A staging full there last week and three men were slightly injured.

Travis Frigman will not star as has been announced, for she has joined the Country Sport company which is repeating its Boston success on the New England circuit.

Henry E. Dwyer was given a complimentary banquet at Parker's during his engagement here with Daly's company. Among the guests was James Lewis. Mr. Dwyer's success was the event of the Boston engagement. [By Henton.]

ST. LOUIS.

Corn Hollow, A Milk White Flag, and the New Evening Company—Other Attractions—Boston.

[Special to The Mirror.]

St. Louis, Sept. 29.

Corn Hollow opened at Hagan's yesterday afternoon to a big audience, which was repeated again at night. A production of this kind is a relief after so many farces. A Milk White Flag was presented at the Grand Opera House last night to a big audience. The company is a large one.

The Lyceum company commenced the second week of the Amateurs at the Olympic Theatre last night to a large audience. The production made a big hit last week. Manager short is trying the experiment of playing two weeks' engagements at the Olympic Theatre instead of one and as this engagement will likely prove successful, we may expect two weeks' engagements of high class attractions frequently during the present season, which will result in an improvement in the class of attractions.

A Kentucky Girl with Sadie Hanson in the cast, is the bill at Hagan's Theatre this week. The company is a good one and the opening matinee yesterday was well attended.

Sam T. Jack's famous Creole company opened with yesterday's matinee to a good audience. A special feature of the show is the living pictures.

Pope's Theatre continues to be largely patronized and the bill this week is The Lights of London, given by the first-class stock company. The vaudeville part of the bill introduces clever performers.

Manager Denton presents some strong attractions this week at the Roof Garden, and a good audience was present to-night, when a change of bill was given.

Manager Norton has put an immense transparency near the top of the handsome front of the Grand Opera House, which can be seen for many blocks up and down Market Street.

Manager Hagan left last week for Baltimore, where he went on business. He stopped over at Cincinnati for a few hours to consult with his partner, John Hagan.

The Exposition this year has drawn better than ever before. The attendance up to date has exceeded former years by 20,000.

Colonel Hopkins, manager of Pope's Theatre, has gone to New Orleans to attend the Fitzsimmons-Creedon fight.

W. H. Leper and Alfred G. Robyn have returned from New York, where they have been for several weeks arranging for the production of their opera, Jacinta, so successfully produced here for two seasons of two weeks each. The work will be produced under the management of Fred C. Whitney some time in November. Louise Beaudet will sing the title role and Perugini the tenor part of Mirella.

W. C. HOWLAND.

CLEVELAND.

The Star Theatre to be Remodeled—A Temperance Town, Harry Lacy, and Other Attractions.

[Special to The Mirror.]

Cleveland, O., Sept. 29.

A Temperance Town drew a good audience at the Euclid Avenue Opera House, where it opened a week's engagement to-night. The Marie Tazary Grand Opera company next week.

The Lyceum Theatre was well filled to-night to greet Harry Lacy, who, supported by a good company, appeared in The Man From the West. Next week, Hagan's Fantasia.

The Cross Roads of Life was produced to-night at H. R. Jacobs' Theatre to a good house, and remains all week. It will be followed by My Aunt Bridget.

Russell Brothers' Comedians, stronger than ever, played to two big houses at the Star Theatre this afternoon and evening, and will hold the boards all week. They will be followed by Harry Morris' Entertainers.

Charles R. Hawley, the popular young baritone of this city, has signed with the Bostonians.

It was Marie Jansen in Miss Dynamite who played a three nights' engagement at the Euclid Avenue last week, and next Harry Tazary as my dispatch was made to say.

Robert Hilliard's engagement at the Lyceum last week in The Nominee was very successful, from an artistic standpoint. This was the opening attraction for the regular season at the Lyceum, and also the commencement of Mr. Hilliard's season.

Harry Brown, the comedian of the late Murray Lane Opera company, will remain in the city for a few weeks the guest of friends.

Arrangements are nearly completed whereby the Star Theatre will be entirely remodeled and remodeled, making it one of the most complete theatres in the State. In addition to the present building, a fine hall for concerts and meetings is to be built in connection with the theatre. It is estimated

The Universal Aim, "GET THERE!"

The Management

"GET THERE!" by giving the public the best attractions at prices consistent with the existing condition of the times.

The Attractions

"GET THERE!" because they are first-class in every particular, and most carefully selected by the management.

The Public

"GET THERE!" realizing the liberality of the management and the central location of this magnificent theatre, 12 Caroline pass the door from all suburban points.

GRAND OPERA HOUSE
MANFIELD
MAINE.
BOSTON'S POPULAR THEATRE

All First-Class Attractions write and . . . "GET THERE."

Following are a few of the PHENOMENALLY STRONG INCOMING ATTRACTIONS:

RICHARD GOLDEN in OLD JED PROUTY.
PAVE TICKET 210, with Amy Lee, Frank Adams and P. Aug. Anderson.
JOHN L. SULLIVAN, WARD & VOKES.
EDMUND COLLIER in A LONG ROAD OF LIFE.
BILLY BARRY.
PETER F. DAILEY.
EFFIE ELLISER.
JAMES CONNOR ROACH.
JAMES O'NEILL.
WILLIE COLLIER.
COOY HOLLOW.
A BAGGAGE CHECK.
JAMES D. MACHIE.
A TRIP TO THE CITY.
MILTON NOBLE.
OLIVER DYSON.
ROCKERS DRAMATIC CO., With Edna Foster Ott, Frank J. Brown, Charles Brown and William A. Montague.

THESE WILL BE SURE TO "GET THERE!"

that the cost will be in the neighborhood of \$70,000. Manager Frank Drew already has the plans for the construction.

WILLIAM COASTON.

PITTSBURGH.

English Opera, Handel, Master Jansen, and The Passing Show—Other Attractions.

[Special to The Mirror.]

Pittsburgh, Sept. 29.

The most important engagement of the week was the opening to-night of the Tazary Grand English Opera company at the New Grand. The bill was Il Trovatore. The house was packed and the advance sale is one of the largest the house has ever had. Seven operas are underlined for the rest of the engagement. Next week, Barney Ferguson in Dally's Blunders.

At the Bijou, Robert Mantell opened to an immense audience in Shalun, Hamlet, The Corsican Brothers, Othello and Parnassus are underlined. John Kernell follows in McFadden's Elphinstone.

Marie Jansen drew a large audience to the Alvin. Miss Dynamite was the bill. Helen Danvers follows.

At the Dequense The Passing Show attracted a good house and the week is pretty well sold. Next week M. R. Curtis in Sam'l of Posen.

A big house greeted Tony Pastor at the Academy of Music. Next week, Weber and Fied's.

Charles L. Davis of the Alvin opened his season at Springfield, Ill., to night.

Fantasma drew \$7,000 at the New Grand last week.

E. J. DONNELLY.

WASHINGTON.

Geographical, Fanny Rice and Lewis Harrison with Hagan's—A Budget of Comedy from the Capital.

[Special to The Mirror.]

Washington, D. C., Sept. 29.

The operatic week at the New National was highly successful. Charles H. Pratt has a great writer in the Tazary Grand English Opera company, an organization of admirable strength and quality. Thomas Q. Seabrook and Tabasco, a rare combination of ginger and hot stuff, had an excellent commencement to-night. The comedian received a royal welcome and "Swim Out O'Grady" a half-dozen encores. Elva Cross, Walter Allen and others of a good cast came in for a great share of attention. The production was handsomely mounted. A Milk White Flag next.

Danny Fanny Rice was enthusiastically received by a large audience at Albaugh's, and judging by the applause and laughter, the creditable performance of Miss Lawrence Abroad was heartily enjoyed. A Wild Duck filled out a prosperous week. The Howard Athenaeum Specialty company follows.

Louis Harrison opened well to-night in Faust at the Academy, giving once more his masterly impersonation of Mephisto. The Brocken scene and attending electrical display and effects were interesting. Florence Roberts won praise for her portrayal of Marguerite. The company is strong. On the Mississippi, which held the boards last week, fared extremely well, and William Hamworth has undoubtedly added another to his long list of successful plays. Keller next.

Cora Van Tassel in Tennessee's Partner closed a profitable week at Butler's Bijou Theatre, and is succeeded this week by John L. Sullivan, who is pleasing a good attendance with A True American. Dan McCarthy follows.

C. W. Williams' Specialty company at the Lyceum fared well. Harry Morris' entertainers opened to-night well. Field and Hanson next.

Secretary of the Treasury Carlisle last Thursday directed that Mr. Elliott, the property man of Daly's Theatre, New York, who was on the day before ordered departed on coming into the United States under contract, be granted a further hearing, as he now claims that he is an "artist," and as such does not come under the contract labor law.

Fred F. Schrader, lately connected with the business staff of Pope's Theatre, St. Louis, is now doing newspaper work on the Post.

Jessie Page and Ledia Pierce retired from the cast of A Wild Duck with the close

of the engagement here, being replaced by Thomas McGuire and Nellie Boockley. Mark Murphy closes next week in Cincinnati, and will be succeeded by Charles Jerome.

William Hamworth played the leading role in On the Mississippi here up to Saturday night in place of Henry Kaper, who was laid up with a fractured rib, the result of being thrown from the horse used in the play during the Baltimore engagement.

The Fall of Pompeii, now drawing crowds at Indianapolis, will be thoroughly eclipsed next Summer says my old friend, George W. June, by a series of magnificent outdoor spectacles to be given at Broad Ripple, a suburb of the city.

Manager David Towers, of Convention Hall, has engaged Hagan's Managerie for a short season early in December to be followed by the Candy and Toy Exposition for the holiday.

Carrie Pryor, the talented Washingtonian, writes from Boston that she has signed for the season to star in Hugs' Landing.

JOHN T. WARD.

LARGEST HOUSE OF THE SEASON.

[Special to The Mirror.]

CHICAGO, Sept. 29.—A Baggage Check opened at Hagan's Theatre to-day to the largest house of the season, and hundreds were turned away. The performance was a pronounced success. LEO WISWILL.

A THEATRE BURNED.

[Special to The Mirror.]

East Pa., Sept. 29.—The Park Opera House in this city was entirely destroyed by fire this afternoon. JOHN L. GILSON.

A NOTABLE OPENING.

The opening of the new Drake Opera House, Elizabeth, N. J., briefly referred to in The Mirror last week, was an event of great interest in that city. Marie Wainwright was the star of the evening, appearing in As You Like It. After the second act she was called before the curtain and presented with a beautiful bouquet.

The audience was large and brilliant, nearly every seat in the handsome theatre having been sold before the curtain went up, and every available space being taken early in the performance. Among the distinguished persons in the audience were Mrs. Lee, with Ex-Mayor Ely, of New York, as guest; Mayor John C. Rankin and family, Dr. Edgar Wood, Judge McCormack and family, the Hon. Anna Clark, the Hon. John Kane, Senator Foster, H. Voorhes, Senator Fred C. Marsh, County Clerk William M. Oliver, H. T. H. Harris, Comptroller Carleton, J. H. O'Hanlon, Dr. Edward H. Grier, Dr. Mack, the Aldermen and Councilmen of the city and others. Many of the women were elegantly costumed.

As the beauties and conveniences of the new house were studied by the audience many words of admiration were heard. It is one of the best and safest theatres in the country. A crowd gathered in front of the theatre on Thursday night to witness the raising of the flags to the staffs that surmount the towers. The flags float 150 feet from the level of the street. A transparency has been erected at the corner of Broad and East Jersey Streets to advertise the house.

ALMA.

Alma, a four-act romantic play by John C. Dixon, will have its first production next Monday night. It will introduce Adelaide Fitz-Allen, the well-known leading lady as a star.

The production will be under the direction of Lee Townsend, formerly associated with the management of Thomas W. Keane, and Stuart Robson. Mr. Townsend has engaged an excellent supporting company, which includes John C. Dixon, the author of the play; Helen Russell, Charles Hagan, William McCready, Walter Perkins, J. H. McQuaid, Katherine Carlisle, and Lydie B. Harris, the soprano of phenomenal voice. Harry Walter will manage the stage.

JANAUCHIE AND CLATTON.

Marlene Janauchie and Kate Clatton will play a Fall season together in the large Eastern cities, beginning on Oct. 15.

Hartsville (Alto) Opera House, open time: Oct. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1890.)

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, 5¢ per line for three months.
Theater ("display") professional cards, 5¢ for three months; 8¢ for six months; \$1.00 for one year.
Manager's Director cards, 5¢ per line for three months.
Reading notices marked "A" or "B": 20¢ per line.
4¢ per line for inserting portraits furnished on application.
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 1 P. M.

SUBSCRIPTION.

Our year, \$4.50; six months, \$2.50; three months, \$1.50. Payable in advance. Single copies, 10¢ each.
Foreign subscription, \$5.00 per annum, postage prepaid.

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NEW YORK, - SEPTEMBER 29, 1896

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN THEATRE—A Tale to Chastity, 8 P. M.
BOJOU THEATRE—Lion Kettle.
BROADWAY THEATRE—The Wolf House.
CAIRO—Drama, 8:15 P. M.
DALLAS—A Comedy, 8:15 P. M.
EMERALD—The Boy Who Was Born, 8:15 P. M.
FOURTEENTH STREET—Globe Oil.
GARDEN THEATRE—Lion, 8:15 P. M.
GRAND OPERA HOUSE—Black Cook, 8 P. M.
HERALD SQUARE—Richard Whipple.
H. S. JACOBY THEATRE—The Boy Who Was Born, 8 P. M.
HUNTER AND HUNTER—Variety and Comedies, 8 P. M.
LUCAS THEATRE—S. B. Smith, 8:15 P. M.
MADISON—The Supper, 8 P. M.
TOWN THEATRE—Variety.

BROOKLYN.

AMERICAN THEATRE—Lion Kettle.
BOJOU THEATRE—Lion Kettle.
BROADWAY THEATRE—The Wolf House.
CAIRO—Drama, 8:15 P. M.
DALLAS—A Comedy, 8:15 P. M.
EMERALD—The Boy Who Was Born, 8:15 P. M.
FOURTEENTH STREET—Globe Oil.
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LUCAS THEATRE—S. B. Smith, 8:15 P. M.
MADISON—The Supper, 8 P. M.
TOWN THEATRE—Variety.

NOT TO BE LAUGHED AT.

In another place on this page we note the determination of two young women of fortunate family circumstances to adopt the stage as a profession. But the stage has a fascination—as it always has had—even to persons whose lives have been cast in other fields.

It is said that in a Broadway theatre in this city a man who belongs to one of the most aristocratic families in Tennessee, who is a graduate of Harvard, and who has served for two terms as District Attorney in one of the largest cities of the South, is at the moment acting as a "call boy." He is described as "forty years of age, with a marked distinction of manner, a strong, mobile face and iron-gray hair." As the story goes, he believed that he had a greater future on the stage than in the law, in which he had been successful. A manager whom he had entertained socially, and who had a high opinion of him, had sought to dissuade the enthusiast from attempting the stage, and had thought to discourage him, when he said he wished to begin humbly and make his way upward, by proposing that he act as "call boy." Contrary to the manager's belief, the lawyer gladly accepted even this opportunity, and it is told of him that he is "among the first to get to the theatre and the last to leave at night," while the company at the theatre is said to regard him "with pity and amusement."

To match this incident comes one from Washington, where it is reported that one of the stage hands in a prominent theatre is a practicing physician who after office hours performs manual service in an atmosphere in which he hopes some day to shine.

Others than those in the companies that play at these theatres would probably regard this lawyer and this physician "with pity and amusement." Yet neither of these enthusiastic devotees is to be laughed at. Earnestness overcomes seeming impossibilities. Both of them may yet become distinguished on the stage. Stranger things have happened.

THEY MAY SUCCEED.

DETAILED stories of the stage ambition of two young women well reared and surrounded with the comforts that wealth brings, were published by the daily newspapers last week. Both are daughters of men with pride and money, one of this city and the other of Memphis. One of the young women has locally distinguished herself as an amateur, and the other has secretly studied in Paris on the lines of an ambition awakened by visits to the Théâtre Français. In each case, we are informed, the father has determined that the daughter shall not go on the stage, but that both young women are quite as determined to adopt the theatre.

The annals of the stage—the chronicles of all the arts—in fact, the history of life itself—shows the futility of parental opposition to anything that fond youth of either sex fixes upon earnestly as an aim. And it is proverbial that when a woman wills she will.

It is not probable that either of these young women has any idea of the difficulties that beset the stage novice, or of the pains and disappointments that prelude even the first fruition of positive genius in the theatre. But if these daughters of good circumstances are in earnest, they will in some way attempt their ambitions; and if they are worthy, the stage will welcome them, and after the usual and inevitable travail they will find success.

AN ORIGINAL IDEA.

A VARIETY-FARCE author the other day developed to a Philadelphia newspaper man an original idea. An original idea from such a source is worthy of being embalmed. This particular author believes it would be advisable to employ "a nice, gentlemanly 'barker' in front of the theatre."

In the language of the side show and the freak exhibition, a "barker" is one who holds forth where people congregate or pass with an aim to deflect their ways to something he has to show "inside." The "barker" has a vocal method like that of an auctioneer, and a habit of invective that would convince the shade of Asaenas that he had suddenly expired in vain. We have all heard the "barker" bark.

It is safe to say that there will come a time when even the "barker" will be powerless to aid this sort of show.

THE Atchison, Kans., Globe advances the theory that a poor theatrical company really benefits a town more in a pecuniary way than a first-class company, on the ground that a poor company brings money to town to pay bill-boards and theatre rent and takes none out. But this is a one-sided philosophy. There are poor companies that do not meet this idea of local expenditure, and as a matter of fact, a poor company in the end does not benefit anybody. On the other hand, a good company benefits any community in which it may appear.

THE crusade against the wearing of hats by women in the theatres, waged by pious men, has up to this time been resultless. Fashion, however, has at last decreed that women shall take their hats, and the reform will be realized.

FOOTLIGHT FUN.

ONLY A HEADLINE.

BOX OFFICE CLERK—"That money notice by Mr. Black, the critic of the Daily Critic, has brought us in a big crowd to-night."

THEATRICAL MANAGER—"Yes, there's \$500 in the house if there is a cent."

LATER (trick follows following to Black)—"Who is that intelligent-looking gentleman? Do you know him?"

THEATRICAL MANAGER—"Yes, he is one of those newspaper headhunts."—Texas Sittings.

SLEEPING.

MR. WALK THE BOARD—"I've got a really first-class engagement at last."

SECOND ACTOR—"What is it?"

MR. WALK THE BOARD—"I have been hired to play a part in which I have to cook and eat a piece of real ham and eggs at every performance."—Trib.

SLEEP-WALKING.

JUROR—"There is a sleep-walking scene in the third act."

JANES—"Like the one in 'Auchtermuchty'?"

JUROR—"No. The audience gets up in its sleep and walks out."—Texas Sittings.

SECOND HIM.

ACTOR—"I hear that you are an amateur mind-reader?"

STAGE MANAGER—"Yes, but I can't read the mind of an actor."

PERSONAL.

PARIS.—W. T. Price, author of "The Technique of the Drama," has written a book on Charlotte Cushman. Brewster is the publisher.

SURVIVORS.—R. D. Stevens, manager for De Wolf Hopper, who dislocated his hip two weeks ago is still at the Presbyterian Hospital. It may be some time before he will be able to resume work.

PARAGINI.—Signor Paragini has taken rooms at the Lamb Club.

HERMAN.—Henry Herman is not playing in Walter Sanford's stock company, as has been stated. He is appearing in Shenandoah at the Academy of Music.

CAMELIER.—Catherine Carlyle, late of Augustin Daly's forces, has returned to the city after a Summer's vacation passed at Ella Wheeler Wilcox's "Bungalow" in Massachusetts.

SUNSHINE.—Mr. and Mrs. Giles Shine (Levinia Shannon), accompanied by Colonel Charles Heywood, commandant of the United States Marine Corps, dined at the Navy Yard in Brooklyn last Sunday with Captain and Mrs. Adams, Captains Mercer, Dickens and Russell. After dinner, the party visited the United States man-of-war New York upon invitation, and were handsomely entertained by Admiral Meade, Captain ("Fighting Bob") Evans, Lieutenant Parker and other officers of the vessel.

O'NEILL.—James O'Neill was entertained by friends in Woonsocket, R. I., last Wednesday night at a banquet upon which the leading citizens of the town attended. Major Smith read an original poem which lauded Mr. O'Neill as an actor and a man.

BAGGE.—Henry Bagge is now perfectly well and is playing in The Prodigal Daughter in the part originated by Leonard Royle.

MOSS.—H. G. Moss, director of the Empire Theatre, Edinburgh, has extended many courtesies to numerous American professionals who visited that city last Summer.

BELOUNT.—Anna Belmont has been called to her home in Toledo, O., by the illness of her mother.

YOUNG.—Maudie Young has been engaged by F. C. Whitney for a soprano role in the Louise Beaudet Opera company. This engagement has compelled Miss Young to refuse an offer to join the company now singing at Athens in Chicago.

DAVIS.—J. Charles Davis, in spite of his manifold managerial duties for H. C. Miner and Fred C. Whitney, succeeds in finding time to furnish a syndicate of twenty-eight of the leading Sunday papers with a series of entertaining stories entitled "Sport and Travel in the Far West."

PARSONS.—"Thou Hast a Heart," the song which Melville Stewart sings in Fanny Rice's play, Miss Innocence Ahead, was composed by Herman Perlet.

ENGLAND.—A new ballad by Myrtle Kingdon, entitled "Alone," is having a good deal of success.

SANDOW.—Eugene Sandow and his bride, who arrived in New York on the Nervensia on Friday.

ROULETTE.—Business Manager George Roulet writes: "Off the Earth is a big popular hit—there is no doubt about it. The book is not up to the mark, but we have engaged Louis Harrison to patch it up, and he will make it satisfactory."

SHANNON.—Levinia Shannon joined The Power of the Press company last Monday to play the part of Julia Seymour. This is Miss Shannon's third season with this company.

GATES.—Olive Gates, who is playing one of the principal parts in Across the Potomac, was formerly a newspaper writer in the West. Having recently received an offer from a newspaper syndicate it is not unlikely that Miss Gates may retire from the stage and devote herself to literary work.

FRANK.—R. H. Frank, of New Orleans, is in the city for a few days. He has been the guest of George H. Primrose on the road for a couple of weeks. Mr. Frank, who is well known among professionals, is prominent as a ticket broker and as timekeeper of the Olympic Club's athletic contests.

LENNON.—Nesher Lennon drove his pair of horses to town the other day from his country place at Oak Coll.

MORRIS.—Frank Morris has returned from West Baden, greatly invigorated.

KELLEY.—Keller's business at the Broad Street Theatre, Philadelphia, last week was very large, in the face of heat and storm. The new wonders, "The Mystery of L'Hann," "The Shrine," and "The Mystic Light of Hala" made a decided hit.

HENLEY.—E. J. Henley will probably return to the A. H. Palmer stock company this season and may be seen in a revival of Led Astray, which Mr. Palmer contemplates making very shortly.

HARRIS.—John Harris has gone to Baltimore for a couple of weeks.

MORRIS.—Felix Morris will open his season in Syracuse on Oct. 15, with Ralph Lanley's play, The Best Man.

RELAND REND IN THE POLITICIAN.

The first production of The Politician took place at the Detroit Opera House of Detroit, Mich. Roland Reed, who assumed the role of General Joseph Linder, is highly praised for his characterization by the local press. The piece itself is declared by the Detroit Free Press to have been produced with unequalled and brilliant success.

The Politician is not entirely original, as it is founded on For Congress by the late David D. Lloyd, which was so successfully enacted by the late John T. Raymond. Sidney Rosenfeld, however, has practically written a new play, as he was introduced, and has provided up-to-date dialogue for the entire cast.

The scene is laid in a small town in Illinois on the eve of a convention to nominate a candidate for Congress. General Linder, a wily politician, on finding that his candidate arouses too great a degree of public opposition, withdraws him in favor of a compromise candidate—an unsophisticated country gentleman named Peter Woolley, who has an ambitious sister. The sister induces Woolley to run, but her aspirations make a mess of the politician's plans after the nomination and get him into no lack of humorous predicaments.

The role of Peter Woolley is enacted by Sheridan Tupper, while Will R. Bernard personates a member of the New York Coaching Club. The character of Cleopatra Sengren, a strong-minded young woman who is trying to incorporate a woman suffrage plank in the platform, is depicted by Louise Rush.

MCCONNELL WILL REMAIN.

It was announced last week that William A. McConnell had resigned his position as manager of the American Theatrical Exchange. The report was true, but since it was printed matters between Mr. McConnell and Henry Greenwall have been arranged to their mutual satisfaction with the result that Mr. McConnell has withdrawn his resignation and has signed a new contract with Mr. Greenwall by which he is to manage the Exchange until May 1, 1896, with absolute authority to control the policy of the Exchange.

THE MAN WITHOUT A COUNTRY.

A new play will be produced at the American Theatre on Oct. 22. Cyril Norman has secured the house for a week to present The Man Without a Country, by James W. Harkins, Jr. The cast will be headed by Mrs. Cyril Norman, who will be supported by a strong company, including, among others, William Harcourt, Ralph Delmore and Kate Foley. Mr. Norman promises to mount the play handsomely. The scenery will be from the brushes of Messrs. Seavey, Young and Raft.

THE NEW BOJOU THEATRE.

The New Castle Square Theatre, Boston, will be opened from the 5th to the 8th of November with the production of Captain Paul, interpreted by a company which has been specially engaged, and which includes E. J. Healy, George Fawcett, John Glendinning, Eugene O'Rourke, Sheridan Block, Louis Gressel, Minnie Seligman, Helen Tracy, and Rabel Amber.

LILLIAN SWAIN MARRIED.

Lillian Swain, who made a hit here last Spring in The Mikado at the Fifth Avenue Theatre, is reported to be married to George F. Marion, the comedian. The marriage is said to have taken place last week in Philadelphia.

LETTERS TO THE EDITOR.

HE APPRECIATES MR. HANSFIELD.

COLUMBIA, Ga., Sept. 25, 1896.

To the Editor of the Dramatic Mirror: Sir.—To-day, while reading Richard Mansfield's essay, "On Acting," in the North American Review, I was astonished to see that he quoted the name of the leading part in Much Ado About Nothing as Benedict instead of Benedick.

Mr. Mansfield enjoys such a wonderful reputation as a Shakespearean actor and scholar that I am led to think that the mistake is not his but was made by the printer who set the article up. I thoroughly enjoyed his fine and long-haired essays. Why couldn't he have said something about long-haired dittos? He is a great man and an ornament to our profession both on and off the stage.

A STROLLER.

MR. DEAN'S CLAIM.

New York, Sept. 24, 1896.

To the Editor of the Dramatic Mirror: Sir.—Your last issue contained a paragraph relating to John H. Stevens' right to the title "The Power of the Press." I am the author and owner of a play called The Power of the Press. It was produced at Booth's Fifth, N. Y., on Sept. 7, 1896.

As the fact and programme will show, my Power of the Press is a New York tough girl, who impersonates a district attorney's boy, a German emigrant girl, an Irish emigrant girl, and an Italian boy, engaged by a Central Office detective to aid in ferreting out a "mystery case."

I am sure that my plot, dialogue and situations in no way interfere with any other play. I produced my play following under the common law I had the right to do so. I shall continue in my belief until that law advises me to the contrary. By giving the above space in your valuable paper, you will greatly oblige, yours respectfully,

HAROLD DEAN.

A NOTE IN ANSWER.

To the Editor of the Dramatic Mirror: Sir.—I would like to sound one little note in answer to "Piccolo." I agree with him in many respects but differ in others.

He says that among the actors of to-day not a lack, not a Shakespear, not a Hamlet, not a man of genius can be found. Well, I believe there are many men of genius who are struggling today under the domination of false comedy, horse play and buffoonery which the public accept, to the discouragement of the student, who is trying to lift his head above the common herd.

Looking on people of little or of ordinary talent, and the criticism that is levelled at them, our actors will struggle bravely on never to give the light of day. But he lives. You cannot kill him, and if "Piccolo" and the public will clamor for better plays and better actors they will be forthcoming. The one-day wonder will return to prison; the prize fighter to his gloom, and the bridge jumper to his home.

When the actor next takes courage, brush the cobwebs off his brain and go to "Piccolo" that comes and lives.

JOSEPH C. WELLS.

THE USHER



What is the purpose of contemporary dramatic criticism?

We have dramatic critics galore, and yet I venture to say that many of them would be unable to furnish a satisfactory answer to that question. At all events, they would be unable if their work is to be taken as an illustration of what they conceive their function to be.

There are among us two or three reviewers of plays whose judgment seems to be as bad as the tone of their writings.

These critics—they represent themselves to be critics—have no convictions, no standards, no appreciation and no fairness.

Unfortunately, the journals for which they write are circulated more widely than those that employ earnest and competent men, whose names will occur to the reader, and the result is that their eccentric and oftentimes ignorant utterances wield an injurious influence upon the box-office.

Now, critics are not supposed to be written either to hurt or to help the box-office; nevertheless, the management of a theatre has the same rights as the reader of a newspaper; it is entitled to just treatment, to intelligent judgment. It has no appeal from misrepresentation or abuse, and yet it should be protected from both.

I have never heard a representative manager complain of adverse criticism, *per se*. But I have often heard curses, not loud but deep, poured forth upon the heads of the dramatic writers who meet trash and frivolity with open arms, but who advance upon a serious dramatic effort as in hand.

It is only necessary that a production should be worthy in aim to arouse all the antagonism and all the violence of these petty persons. Neither the author nor the manager, the actor nor the painter can expect the slightest recognition, the least particle of encouragement from them. Unless the new play comes from over ocean, unless it is endorsed emphatically by the public, down with it!

There is no such thing as honorable failure to these writers; there is no defeat that does not teach a lesson or reveal a promise. If the author fails to please the first night assembly club him, maul him, mutilate him, treat him like a villain who has committed the basest of crimes. As for the manager, jump on him, too. A bath in boiling oil would be too good for him. Author and manager and the other participants *crumina* deserve to mercy.

And yet these destroyers are constantly lamenting the state of the stage, are calling upon managers to do something better, and are drawing comparisons between the finer developments of dramatic art in Europe and the decadence of it in America. In one breath they appeal for artistic effort, and in the next they proceed to rend it.

The injury that these writers do to the American drama is prodigious. Their onslaughts discourage managers and play the mischief with the theatre business.

Let us have criticism, impartial, unsparring criticism; but let us have justice, too. The baiting of authors and managers retards our dramatic progress.

The majority of our prominent managers prefer to buy plays abroad because of the great risk involved in putting forward native productions—a risk that is vastly increased by the unfriendly attitude of such critics as I have referred to.

It seems to me that the interests at stake are too large and the subject itself too important to tolerate in positions that should be occupied by men of unquestioned ability and of reliable judgment a band of "smart" upstarts whose opinions are worthy of no consideration, albeit they are set forth in the columns of newspapers that reach a vast public.

Unmistakable qualifications are required of men that act, that write plays, that manage theatres. Have the men of the stamp I describe qualifications for the serious and responsible work of dramatic criticism? Have they qualifications for any occupation outside of an *athoir*?

Edward L. Bloom was arrested recently on a charge of larceny, brought by a woman whose tenant Mr. Bloom had once been in New Rochelle.

All the circumstances pointed to the theory that the charge was trumped up for spurious motives. Mr. Bloom surrendered himself to the New Rochelle authorities after he had been discharged by a magistrate in this city.

The result of the formal examination was Mr. Bloom's honorable acquittal. He left the courtroom fully exonerated.

His friends will be pleased to learn that Mr. Bloom contemplates bringing a suit for false arrest. He ought to get heavy damages, for the proceedings against him appear to have been wholly unwarranted.

A new libretto is being written for The

Queen of Brilliants, in which Lillian Russell is appearing in London. That is a sufficient corroboration of the truth of the report that the gaudy production is a failure over there.

Miss Russell having made terms with Canary and Lederer will appear under Abbey, Schofield and Grau's management in this country, opening at Abbey's Theatre on November 4. In spite of the London verdict The Queen of Brilliants has been chosen for her re-entrance. Will not that be tempting fate?

Under her new management Miss Russell will enjoy certain advantages, too, of a perfectly obvious kind. Canary and Lederer, however, are entirely satisfied with the outcome—and with the settlement.

The republicans of Connecticut have nominated O. Vincent Coffin for governor. Mr. Coffin is President of the company that owns the Middlesex, Middletown's beautiful theatre, the building of which was due almost wholly to his efforts. He is at the head of the chief musical organization of that place, and he is besides quite a distinguished amateur.

In the fight for the dramatists' bill to punish play pirates last Spring, Mr. Coffin lent a friendly hand, personally bringing his influence to bear in its favor upon members of the Senate.

Irrespective of party affiliations I think that the profession will wish Mr. Coffin well in the Connecticut gubernatorial struggle, for he is a disinterested friend of the stage and its people.

In another column of this number appears a description of the Actors' Protective Union, No. 1, furnished in an interview with its president, John H. W. Byrne.

The Union is affiliated with the American Federation of Labor, and it purposes to adopt a policy kindred to that followed by trades unions generally.

The name of the organization is a sham, for its membership, with a few minor exceptions, is composed of variety performers, not of actors. If it were called the Variety Performers' Union, No. 1, it would be all right; but it is an impudent assumption on the part of the organizers to involve the dramatic profession by name in their proceedings.

The dramatic profession, as a matter of fact, will have nothing to do with this misnamed Union, which purposes to reform the variety agency business by opening a variety agency on its own account.

The strength of a labor union rests in its ability to establish and enforce a scale of wages. There can be no uniform scale for actors, of course, since acting is not a trade; individuality is its very essence, and salaries cannot be subjected to the leveling process that is at once the characteristic and the power of trades unionism.

With the Actors' Protective Union No. 1 the dramatic profession seems to have nothing in common at present. Actors, however, should protest against the use of their name in its title.

Hope Booth has justified expectations. Austin Brereton's account of her London debut, dated Sept. 15, reached me yesterday.

"Hope Booth must not attribute her failure last night to want of appreciation on the part of the Bristol public. Little Miss Cute, the piece in which she made her appearance at the Royalty Theatre, is not the kind of production to please playgoers in England or elsewhere.

"The singing of 'Way Down Upon the Swazee River' by a hidden band of minstrels, and the delivery by the diamond-decked 'heroine'—save the mark—do not compensate for a dull, tiresome, pointless play.

"Many bouquets were handed across the footlights, but the audience sat in sad silence, too amazed to laugh and too disheartened to hiss.

"Such productions are to be deplored, for they do not represent the taste of America, and their deserved failure is apt to create, in the minds of the unjust minority, a false idea as to the fairness with which American artists are received in London."

The Actors' Association, by the way, has taken legal proceedings against Miss Booth in behalf of a company she engaged to appear at the Garrick Theatre. The company rehearsed but they received no salary, and that is why they have asked their association to take steps to obtain their money.

AL HAYMAN ON A CAMEL

Al Hayman arrived from Europe by the *Normania* last Friday and he looked all the better for his six months' tour.

"It was solely a pleasure trip," said Mr. Hayman to a *Mirror* man. "I was glad to wash my hands of business and take a few months' rest. I went everywhere abroad and as far East as the first cataract on the Nile. I rode on camels in Egypt and on ostriches in Algeria. I visited Paris, Vienna, Brussels and the Mediterranean."

"I had a good time generally, but I am glad to get back. I expect to stay in New York until after the Christmas holidays, when I shall go West."

GEORGIA CAYVAN WILL STAR

A *Mirror* man saw Daniel Frohman yesterday regarding the announcement that Georgia Cayvan might star next season.

"The announcement is entirely premature," said Mr. Frohman. "Nothing definite has been settled. In fact, I have hardly spoken of the matter yet with Miss Cayvan. It is quite possible, however, that some such arrangement will be made for the season after this. Miss Cayvan has outgrown the roles in the plays we do at the Lyceum. She needs parts more worthy of her talent, and it will be in such plays that she will star. She will be, of course, under my management."

A NOVEL PUBLICATION

The Camilla is the title of a hitherto unpublished weekly issued by George Clark and Harry A. Stanley of the Camille D'Arville Opera company, en route. Mr. Clark is editor and Mr. Stanley business manager of the magazine, which is written in a plain, clerical hand and with wit.

In the salutation, *The Camilla* says among other things:

"Years ago in England a little magazine called *The Germ* was started by the enthusiastic Pre-Raphaelite brethren, at whose head was the greatest genius of the poetical and artistic world, D. G. Rossetti. The journal had but four issues, but contained effusions from the pens of men who have since become famous. Now copies of *The Germ* are more than highly prized by collectors. And who can say that writers for this magazine will not some day have a worldwide reputation? We sincerely trust that the name of every member of the company will be handed down to posterity as having written for *The Camilla*, and also for having been sensible and bright enough, with true American enterprise, to back up the scheme in its infancy."

The gossip chapter of the magazine is written entertainingly by one who signs himself "The Camel." Among its tales is this:

"Boston will miss us when we leave her. Even the newsboys, shoe-blacks and flower peddlers know us by name. The big night-watchman has his work cut out for him in keeping the small fry away from the back door. But sometimes he is busy in the front of the house, and when the cat's away the mice will play. One night a small boy came running up to me. 'Say, mister,' said he, 'is that pie the funny man has real PIE?' 'Certainly,' said I. 'Do you want to see for yourself?' He replied in the affirmative. The next night I asked Mr. Boniface for a piece of the coveted tart, and, after the show, gave it to my youthful friend. He kept it two whole days, because it was the pie that came off the stage—the same—the identical PIE! Then he could resist the temptation no longer. He came to the conclusion that if he kept it in his pocket it would become more crushed, more dirty, and there might possibly be less of it, so—he ate it. There was a time when I, too, looked upon an actor as being scarcely human and almost immortal. That was years ago. I now think that the actor is the most human of men. He is far from immortal. He needs more to keep him alive than does the follower of any other known profession."

Among the pungent paragraphs that "fill out columns," is this: "It is not true that Marie Tempest created the part of Miss Hurricane in *The Little Fycoon*."

Stories are told of "an all-round genius" of the company, of Aubrey Bonicault's dogs, and of other things. A sketch of Camille D'Arville's career is given; and there are news notes, professional cards and advertisements. But the advertisements are as interesting as anything in *The Camilla*. Here are a few of them—professional cards:

"Camille D'Arville, prima donna."
"Laura Joyce-Bell. This is G-e-r-r-e-e-e!"
"Hilda Holms. Maudie's sister."
"Maudie Holms. Hilda's sister."
"George Boniface. 'Drop 'em!'"
"Aubrey Bonicault. The young-old man."

"Clifton Elder. A man shall be known by the tenor of his wags."

"William McLaughlin. Running to wait; or, where do we go from here?"

"Florence Colhata. Not cold-bath, please."

"Edith Courtney. Her sister's sister."

"George Clark. Modesty forbids, but would suggest 'The Camel.'"

"May Drew. So said *The Mirror* when we first opened."

"Grace Edgar. One little girl in blue."

"Marion Greenwood. The British glide."

"Carl F. Hartborg. The nobleman who only works for a hobby."

"Jim Woods. Piracy on the high C's."

"Andy McColin. The journalistic paper-hanger."

And so on to the end of the company. *The Camilla* ought to succeed.

CAMILLE D'ARVILLE INJURED

Edward E. Rice has taken out a temporary injunction against Camille D'Arville, who is now in Boston, restraining that actress from appearing under any other management than his.

The writ of injunction, issued by Judge Field, of the Supreme Court, was served on Miss D'Arville at the Tremont Street Theatre last Thursday evening.

The injunction took effect on Saturday and the hearing is set down for to-day (Tuesday).

The difficulty between Mr. Rice and his star arose from the fact that Miss D'Arville is not willing to appear in Little Christopher Columbus. Miss D'Arville alleges that Mr. Rice owes her \$3,400 and that he has broken his contract with her.

NOT HIS FIRST APPEARANCE

It has been stated by all of the daily newspapers that the appearance of Steve Brodie at the Fourteenth Street Theatre last week was his first appearance in this city as an actor. This is not true, as Brodie appeared at Niblo's Garden for four nights the week of Feb. 22, 1892, in *Money Mad*. He was engaged to do the leap from the bridge—a distance of ten feet.

THEATRICAL TRAIN FROM PITTSBURGH TO CINCINNATI

Saturday nights during the present season the Baltimore and Ohio R. R. Co. will hold their Pittsburgh-Cincinnati express until 10:55 p. m., reaching Cincinnati Sunday morning at 10:30 a. m. On other nights the train will leave on its regular schedule at 8:50 p. m. The train runs through solid and has Pullman sleepers attached.

AS YOU LIKE IT

Henry Arthur Jones' new play, *The Case of Rebellious Susan*, has been secured for America by Daniel Frohman. The piece is described as pure comedy, and marks an entirely new departure for Mr. Jones. Mr. Frohman tells me, by the way, that he may revive *The Amazons* at the Lyceum this season. He says people are constantly enquiring at the box-office if the piece will be done again, which shows that its drawing power is not exhausted.

Marguerite Merington's new play, *Bonnie Prince Charlie*, in which Southern will be seen during his present engagement at the Lyceum, de la, I presume, with the adventures of the Pretender and his followers, the Jacobites, in their flight from William of Orange. *Francis Coppée*, among others, has treated the same subject in a romantic play called *Les Jacobites*, which was produced at the Odéon in Paris about seven years ago, and which served for the debut of Mlle. Weber, seen here recently with *Womet Sally*. Weber made a great hit, but the play, I remember rightly, was only a *succès d'estime*.

Why is so much printed in the daily newspapers about theatres and managers that is not true? Last week it was stated authoritatively that Canary and Lederer were going to build a theatre at the corner of Fort-second Street and Seventh Avenue. Mr. Lederer told me yesterday that the report originated in the fact that Mr. Canary had the refusal of the property in question, but that no plans of a theatre scheme had been entertained. Yet the papers announced exactly what style of amusement the new house would furnish.

A morning paper announced last week that Nat C. Goodwin was about to make a change in his business staff, and that Marcus R. Noyes was to be Mr. Appleton's probable successor. The real facts in the case are these: Mr. Goodwin and Mr. Noyes took dinner together at a club last Thursday evening. The atmosphere was a little thick. Mr. Goodwin began to talk of his plans and prospects and ended by saying he was ready to sign a contract with the genial Marcus to manage him all his life. Mr. Noyes laughingly assented and there the matter ended. The whole thing was a joke—a postprandial exuberance—but of course, it was printed as important news by the paper referred to.

The editor of the good old London *Era* does not hesitate to crib from his contemporaries when short of material for a paragraph, or to draw on his fertile imagination in order to give his story local color. A few weeks ago there appeared in this column a paragraph relating how the members of the Jed Frosty company while sleeping in Portland, Me., received a visit from one of the hall boys of the hotel who begged them not to blow out the gas. Our English colleague takes this idea and starts out as follows:

"The experiences of English companies in American theatres, and especially in those for the most part utilized only as one-night stands, should make an amusing book. Perhaps the lowest depth that has yet been struck is reached at the theatre of Portland in its famous district of Room 100, where a company got up at the last hotel, and as they were going to bed a message was sent by the landlady to each and every one of them requesting with all politeness that in or she would not blow out the gas. There has been a long list of trouble at this hotel; it was evicted, through people not understanding the gas. But the *Era* landlady had nothing to do with this; it was just primitive simplicity."

Clement Scott thinks that there has been an excellent influence on the English writers of melodrama. *The Fatal Card*, a melodrama in five acts by C. Hadden Chambers, recently produced in London, and secured for this country by Charles Frohman, is full of this sentiment, says Mr. Scott—Boswell, with all its realism, truth, candor, and horror. The piece, in fact, is said to be an entirely new departure in melodrama. There are no conventional characters, and the hero and heroine are very seldom in the centre of the stage. The first act of the play is laid in Colorado.

"One of the chief evils a traveling manager has to contend with on the road," said a manager recently, "is the dead-head end, and strange to say, the most embarrassing and inveterate dead head is the local manager himself. Not only does he pass or try to pass in all his acquaintances—and God alone knows how many acquaintances a theatrical manager has—but as every traveling manager knows, the local manager often lives on the dead-head plan. He procures his clothes, shirts, neckties, boots, and hats in this way, and I once discovered a manager who got shaved free on poodles. Of course, all these people sell the papers, and the attraction is so much out of pocket."

I hear from a good source that poor W. J. Scanlan is in a very bad way and is not expected to live much longer. He has been confined to his bed for many weeks and is unconscious for days at a time. He was unable to recognize some of his oldest friends who went to see him last week.

It is a rather curious fact that the dramatic journal as known here and in England is almost unknown on the Continent. In Germany there are a dozen so-called theatrical papers, but in reality they are only circulars published by the different agents who represent the dramatic authors. Thus if Agent X represented Sudermann, and Agent Y represented Hauptmann, you would look in vain for any notice of Hauptmann's plays in Agent X's paper. The same condition of affairs exists in Paris and, I believe, in Vienna.

Barliners take a lively interest in "corps." There are so few of them in that city that they are looked upon as great curiosities. An enterprising American-Dutchman, profiting by this, has taken half-a-dozen Thompson Street negro girls to Berlin and they are billed at one of the music halls there as savage Zulu amazons.

Oct. 4, Newbury
Oct. 4, Hildesheim

WILKINSON'S PLAYERS: Henderson, 20; A. C. Page, 21; Marshall, 26; Floyd, 27; 29 Poughkeepsie, Oct. 4; Newburgh, 2, Glenesville 1. Watertown 4; Haldensville 3; Fulton 6; Canastota 8 Oneida 9, Little Falls 10. Amsterdam 11, Cohoes 12.

WILKINSON'S PLAYERS: Henderson, Oct. 4, Sept. 21, Haldensville, 26 20.

MATE COMELY (Eastern; Monte Thompson,

WHITE SQUADRON: Warren, O., Sept. 25, Canton
O., ex. Akron & Windsor 20, Toledo Oct. 2-6.

WALKER JAMES: Trenton, N. J., Sept. 27, Lancaster, Pa., 26, Wilkesbarre 27, Athens 24, Johnston 29, Pittsburg Oct. 1-6, Baltimore, Md., 8-13.
WALKER WHITEHIDE (W. J. Wilkesbarre, mgr.): Clinton, Ia., Oct. 1.
WILLIAM HONY (W. D. Warr, mgr.): Kansas.

City, Mo., Sept. 23rd. Des. Mines, Ia., Dec. 1, 2.
Decatur 3, Bloomington, Ill., 4, Peoria 5, Spring-
field 6, Chicago 7-13.

WILLIAM SCHUBB (Lost Paradise; Gustave
Fickman, m. r.) Decatur, Ill., Sept. 24, La. Salle
27, Toluca 28, Peoria 29

WALTER SAUNDERS'S STOCK: New York city and Brooklyn Aug. 18-19-nineteen.

Tex., Oct. 1, **Salvation** 2, **San Antonio** 3, **Austin** 4.
Trist 5, **Temple** 6.
WIFE AND WIFE: **Patterson**, K. J., Sept. 22-26.
WILLIAM BARRY: **Chicago**, Ill., Sept. 22-29, **Milwaukee**, Wis., 30 Oct. 6.
WILLIAM DUBOIS: **Council Bluffs**, Ia., Sept. 22-29.
WILLIAM AND MARY: **in Run on the River**.

Omaha, Neb., Sept. 22-26, St. Joseph, Mo., 27,
Hannibal & Quincy 29, Belleville 30.
W. E. NELSON STOKES: Sterling, Ill., Sept. 22-23.
Secamote Oct. 2-6
WILLIE COLLIER: Indianapolis, Ind., Sept. 22-27.
Columbus, O., 28 30, Zanesville Oct. 3, Springfield

3, Lima & Monroe, Ind., & Port Wayne & Chicago,
Ill 7-4.
VEN THOMAS: Harlem, N. Y., Sept. 22 ap.
2020-4 (The Magic Queen): Bradford, Pa., Sept. 25.
OFFERS AND EXTRAVAGANZA

BOSTON: (Barnabee, Kari and MacDonald)
S. Menckelady, S. V., Sept. 25, Binghamton

Ithaca 27, Syracuse 28, 29, Brooklyn, N. D., Oct.
 2-6.
 BLACK CROOK (Eugene Tompkins, mgr.): New
 York city Sept. 21, Oct. 6, Brooklyn 8 1/2.
 BLACK CROOK: Toronto, Ont., Oct. 2-9.
 CAMILLA, N. A. VILLE OPERA: Boston, Mass., June
 2-10.

2. Lowell, Mass., 3. Worcester, 4. Salem, 5. Lynn, 6. Hartford, Conn., 7. 11. Springfield, Mass., 12. Bridgeport, Conn., 13.
DUFF GREEN: Boston, Mass., Sept. 22-23.
DELL & FOX GREEN (Nat Roth, mgr.): New York City Aug. 20— indefinite.

THE WOLF BROTHERS OPERA: New York city Sept. 3-
indefinite.
DAVE JONES (C. W. Currier, mgr.): Toga, Br.
Sept. 25, Waterville 20, Snowhean 29, Augusta
23, Bangor 29, Bath Oct. 1, Brunswick 2, Lewis-
ton 3, 4, Portland 5, 6.

DEVIL'S AUCTION (Charles H. Vale, mgr): Omaha
Mo., Sept. 23-25, Lincoln 27. Beatrice A. Fair
City 30. Kansas City, Mo., 30-Oct. 6.
FASTNESS: Canton, O., Sept. 28, 29.
FENCING MATCHES (F. C. Whitner, mgr): Colum-
bus, O., Sept. 25, 26. Zanesville 27. Wheeling, W.
Va., 28, 29. Martinsburg, 30. Jackson, W. Va., 31.

Franklin 5, Oil City 6.
FRANKLIN WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 10— indefinite.
 Sept. (H. E. Rice, manager): New York city Aug. 23— Oct. 12.

LOWA STATE BASS (Frederick Plinney, director; Mitchell, S. M., Sept. 29-30, Kansas City, Mo., Oct. 8.

RUSSELL OPERA (Abbey, Schoffel and
Grand, mngs.): New York city Nov. 4.
O'KEEFE-WALKER OPERA: Chicago, Ill., Sept. 6-10.
Indefinite.

Sept. 27—Indefinite.
 PRINCESS BOWEN: Philadelphia, Pa., Oct. 1.
 RACE'S SURFING PARTY (1922): Buffalo, N. Y., Sept. 29-30, Elmira Oct. 1.
 SURFANA (Blair Warner, bus. mgr.): Peoria, Ill.
 Sept. 22: Springfield 25, 26, Decatur 21, 22, 23.

Louis, Mo., 10 Oct. 6. Indianapolis, Ind., 13 1/2.
 Thomas Q. Shannon (W. F. Falk, mgr.): Wash-
 ington, D. C., Sept. 24 1/2.
 The Pacific Show (Canary and Lederer, mgrs.).
 Pittsburgh, Pa., Sept. 24 1/2.
 TAVNY GRAND ENGLISH (Charles H. Pratt)

Wasc. (13) W. Truss and Co., mgt.: Littleton, Colo., Sept. 25, Taunton 26, Fall River 25, Mass. checker, N. H. de Lawrence, Mass., 25, Lowell, Oct. 1, Portland, Me., 2, Haverhill, Mass., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 8

WHITING OVERS CO.: Columbus, O., Sept. 25, 2
MEMORANDUM
 AS. G. FIELD'S: Birmingham, Ala., Sept. 25 Mon
 gomery 26, Selma 27, Mobile 28, 29, New Orleans
 30-Oct. 6

ARTHUR DUBOIS: Canastota, N. Y., Sept. 2
Saratoga 1st, Canastota 27, Auburn 28, M.
Saratoga 29, Bath 30, Trumansburg 31, Waterloo
1, Penn Van 4, Watkins 5, Bath 6, Danville
7, Westland 9.
BROOKMAN AND HANDY'S: Trenton, Mo., Sept. 2

B. - LOW, BOLSON AND POWERS: San Antonio, Tex.
Sept. 25, Austin 26, Tyler 27, Temple 28, Belton 29
Greenham Oct. 1, Navasota 2, Bryan 3, Colvert
Corsicana 4, Waco 6.
GREENLAND 4 Chicago, Ill. Sept. 22 24

Colman's: Waterville, Me., Sept. 26, Oakland
 27, Bath 28, Brunswick 29.
 Connor's: Galt, Ont., Sept. 26, Toronto 27-29.
 Connor's: Charles H. Larkin, mar.: Nor-
 Acams, Mass., Sept. 27, Bennington, Vt.,
 Concord, N. H., Oct. 2, Saratoga Springs 1.

HANNEY S. KATON'S: Great Barrington, Mass., Sept. 20.
 H. HANNEY'S: Piqua, O., Sept. 25. Sidney 27.
 FARMER AND WEST (Joseph P. Harris, mgr.):
 Altoona, Pa., Sept. 25. York 26. Lancaster 27. Cher-
 ter 28. Reading 29.

FARMERS AND SUNDRIES.
BILLY HARRIS: Walling, Ia., Sept. 29. 25, Sioux

CITY CLUB: Rochester, N. Y., Sept. 24-25.
CITY SQUARE: Providence, R. I., Sept. 24-25.
Wilmington, Del., Oct. 2, Martinsburg, W. Va.
Holliston, Ct., 3, Mansfield 4, Triffin 5, Chicago, Ill.
7-14.

Louis, Mo., Sept. 22-29
 Peoria and Jackson: Baltimore, Md., Sept. 29
 Washington, D. C., Oct. 2-6
 Penn. Waterways: New York City Sept. 22-29
 George Dixon: Wheeling, W. Va., Sept. 29
 Washington, Pa., 27, McKeesport 28, Cumberland

CHAS. AVE. NEWELL'S TREASURES (C. F. Morris)
Mar. 1: Carthage, Ill., Sect. 27 ag. Mt. Sterling
Oct. 2, Barry & Canton 2; Arton 4, 6.
CHAS. AVE. NEWELL'S Philadelphia, Pa.
Sept. 1, ag.

BROWN AND ARTHUR & CO. (J. J. Armstrong, proprietor)
 Hattiesburg, Miss., Sept. 22-23, Washington, D. C.
 Oct. 2-6.
 HARRY STONE'S' ENTERTAINMENT, Washington, D. C.

1. **HOPKINS' FRANCHISE SYSTEM.** New York City Sep 27/29

America's Representative Irish Comedian

Supported by Miss **LEOLA BELLE**
and a Metro-
politan Company.

NEW YORK THEATRE.

GARDEN THEATRE

Evenings 8:15.
Under direction of Mr. A. M. Palmer.
Matinee Wednesday and Saturday.
LAST THREE WEEKS.

RICE'S NEW 1492

Barnet and Plunger's Baroque.

KILANYI'S

New original
Living Pictures.
45th Time, Columbus Clock Souvenirs—Oct. 12.
Monday, Oct. 15—Little Christopher Columbus.

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Every Night at 8.

A Gaiety Girl

Matinee Wednesday and Saturday at 2.
MR. GEORGE EDWARDS' Company.
(From Prince of Wales' Theatre).
Mr. Charles Riley, Harry Markham, Lodham
Bentley, Fred Kaye, Fritz Rimm, Louis Stral-
feld, Miss D. C. Moore, Maud Hobson, Blanche
Murray, Mrs. Phipps, and Miss Juliette Scott.

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GRAND OPERA TONIGHT. — Frogs and Mice.
The Greatest success in Theatrical History.
Woman Howard's new

SHENANDOAH

Direction of Charles Frohman.
A Picture-que and Thrilling War Drama.
20 soldiers, 40 horses.
In the emotional
SHENANDOAH VALLEY SCENE.
Matinee Wednesday and Saturday at 2. Even-
ings at 8:15.

BROADWAY THEATRE

Mr. T. H. Packer. — Matinee.
Grandest and most Thrilling in the World.
FOURTH WEEK
OF London's Laughter of

DE WOLF HOPPER

And his company in the new comedy opera.

DR SYNTAX

Evenings at 8. Matinee Saturday 2.

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Evenings at 8. Matinee Wednesday and Saturday at 2.
TWO WEEKS ONLY.
EUGENE TIMPINKIN'S
Magnificent Ballet Spectacle.

THE

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ALL NEW.

EMPIRE THEATRE

Broadway and 4th Street.
CHARLES FROHMAN'S
EMPIRE'S SUCCESS.

Mr. John Drew

And company, including Noble Adams.
Management Charles Frohman.
Presenting H. A. Jones' hit.

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Matinee Wednesday and Saturday. Evenings 8:15.

LYCORN THEATRE

4th Avenue and 34th Street.
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Come-que Wednesday, Sept. 29, First Time.
C. H. COVENS A HIT TO WIN
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By Jerome K. Jerome.

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The Sisters, The Sisters, Tuck-
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Second Series Living Pictures.

Matinee Saturday Only.

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CARD and LUNCH, Lunch and Dinner.
Evenings at 8:15. Saturday Matinee at 2.
Fourth Week. Unlabeled and Phenomenal Success

DELLA FOX

Cable Opera Company in the

LITTLE TROOPER.

By C. H. Jones and William Fox.

FOURTEENTH STREET THEATRE

Every Night. Matinee Wednesday and Saturday.
Reserved Orchestra Circle and Balcony, Streets.
Last Week. The Great Comedy.

STRUCK OIL

New Comedy. New 5-act, New Drama.
Monday, Oct. 1, Comedy Circle in the 1st-4th Act

G. R. JACOB'S THEATRE

Corner 34th Street and 3d Avenue.
Matinee Monday, Thursday and Saturday.
Rehearsal of the Ever Popular Farm Comedy.

PECK'S BAD BOY

Next Week—The Still Alarm.

CAWTHORNE ACCOR MAN

Under the management of

AL. H. THOMPSON, 415 10th Ave., or at any theatre

Managers having open
time in week stands
would do well to in-
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Broadway, near 34th Street.
Matinee Wednesday and Saturday.

MR. T. H. Packer
Presenting the New American Comedy.

LEM. KETTLE

By Henry Clay Carlton.

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CHAS. E. RYAN, Prop. and Manager.
Evenings at 8:15.

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Reserved Seats, Orchestra Circle and Balcony, 10c

It's A Trip To Chinatown

FIFTH AVENUE THEATRE

H. C. MINER, Proprietor and Manager.
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THE LILLIPUTIANS IN
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Four grand ballets. Great sensation caused by
the appearance of Little Humpty Dumpty with the
Giant Kaleb, the tallest man who ever lived.

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Matinee Tuesday and Friday.

Fr. J. Waldman's Opera Specialty Co. Extra
Trappe, John Hart, Richmond and Gibson, In-
ternationals, George D. Mahler, Will Dunn,
O'Brien, Hays and Cigarettes, and others

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Season. Season. Season. Season. Season. Season.

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Season. Season. Season. Season. Season. Season.

Josephine Loane
Season. Season. Season. Season. Season. Season.

J. K. Adams
Season. Season. Season. Season. Season. Season.

Louise Muldener
Season. Season. Season. Season. Season. Season.

Lon Stevens
Season. Season. Season. Season. Season. Season.

Lora Thorne
Season. Season. Season. Season. Season. Season.

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Season. Season. Season. Season. Season. Season.

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Season. Season. Season. Season. Season. Season.

Mr. Willis Searle
Season. Season. Season. Season. Season. Season.

Mabella Baker
Season. Season. Season. Season. Season. Season.

Marion P. Clifton
Season. Season. Season. Season. Season. Season.

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Season. Season. Season. Season. Season. Season.

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